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Aviation on Records

At first blush one would hardly think that people whose activities are essentially so far removed from the recording studios as aviators, or, updating the language slightly, fliers or pilots, would have had much reason or desire to commit their words to disc. Yet, with a little digging and the help of friends, in particular M. José Sourillan of Paris and Mr. Mike Sutcliffe of Australia, it is surprising how many records I have been able to locate with an aviation connection.

The first is the record by Graf (Count) Ferdinand von Zeppelin. I know the record only by repute but I am told that it is a single-sided German Favorite. Zeppelin is, of course, the great name connected with rigid airships. He had flown his first airship for the first time on 2nd. July, 1900 (when he was 61) and had then devoted all his energies and fortune to developing this novel means of transport. His early ships suffered a series of mishaps until, on 5th. August, 1908, the fourth airship, LZ4, was torn from its moorings at Echterdingen near Stuttgart in a storm, collided with a tree and burst into flames. It seemed to be the final disaster but in fact was the turning point. It is said that a man leaped on to a table at the crash site and exhorted the people who had come to see the wreck to send voluntary donations to Zeppelin, who by now was virtually bankrupt, to allow him to bring his magnificent invention to fruition. This sounds like an ex post facto fable to explain what undoubtedly did happen; money began to flood in to Zeppelin and the fund finally totalled the enormous sum of 6, 096, 555 marks. The total aviation budget of the Prussian Army in 1911 was only 4, 382, 600 marks! With the money Zeppelin set up the Zeppelin foundation which received government approval on 29th. March, 1909 and also created a number of commercial concerns. In 1911, one of these, DELAG (Deutsche Luftschiffahrts - Aktiengesellschaft - German Airship Travel Company) launched LZ10, the "Schwaben", and this ship at last was a success. It carried 1553 passengers on 218 flights before burning at Düsseldorf on 28 th. June, 1912 luckily without loss of life.

It would seem that Zeppelin's record was made late in 1908 or early 1909 and that it was made not as an appeal for funds but as a measure of thanks to those who contributed voluntarily, for what he says (in translation) is:-

"My airships will soon be among the safest and most reliable means of transport, with which it will be possible to accomplish long journeys at comparatively little risk to the life and limb of the passengers. Consequently the German people may confidently and happily assume that with their generous donations they have opened up a practicable path to the true conquest of the air, and that they will soon be the possessors of airships which will help to improve our military potential and thus to preserve peace and which in a multiplicity of ways will be of service to transport, aeronautical research and all kinds of needs of our nations."

"If I am granted a few more years of activity. I will have had the unusual and gratifying good fortune to witness the complete success of a momentous invention whose agent I was chosen to be. However it is to the Lord God that the greatest thanks must be given for the fact that my work and its changing fate has wakened in the soul of the German people an enthusiastic and sympathetic response which is shared by all and thus binds all together. My work could not but grow and mature, because I had the education to understand the task with which I was faced and possessed the position society and the means to bend to my purpose the knowledge and abilities, the skill and prowess of scholars, engineers and workers of all kinds from the precision mechanic to the day labourer."

There is an interesting footnote to the Zeppelin record. In

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1932, the German Odeon company released a dubbed re-issue on Odeon O-4122 (matrix Be9865). The Zeppelin side was titled "Ansprache des Grafen Zeppelin an das deutsche Volk 1908 anlässlich der Katastrophe von Echterdingen" ("Speech by Graf Zeppelin to the German people in 1908 on the occasion of the Echterdingen disaster") which may or may not reflect the original titling. However, what was more interesting was the fact that this record had a speaker on the back as well and this speaker was Dr. Hugo Eckener, the greatest airship pilot of all, commander of the contemporary LZ127, the "Graf Zeppelin", and commander of the LZ10 back in 1910. Eckener's side is simply titled "Speech on 27th. January, 1932" and what he is possibly talking about is the service which the "Graf Zeppelin" was about to start (in March) between Friederichshafen and Rio de Janeiro.

While Zeppelin was advancing into what was, as far as we can see at present, a blind alley, heavier than air aviation was making strides too. In 1906 the London Daily Mail had put up a prize of £10,000 for the first flight from London to Manchester. It was not until 1910 that a serious effort was made to win the prize and what then developed was more in the nature of a race. It was between the Frenchman Louis Paulhan and the Englishman Claude Grahame-White, both men flying French Farman biplanes. Louis Paulhan won the race, on 28th. April, 1910, but Grahame-White won the public's heart by attempting to catch up with Paulhan by risking the first night flight in Britain. There was a contemporary reference to Grahame White in the form of Ella Retford's "I'm looking for Grahame-White" on Jumbo 546 (concrete reference to the man or his exploits nil) but, more importantly, Grahame-White himself recorded some reminiscences of the occasion in 1935 on Columbia's "Scrapbook for 1910", made to celebrate the Silver Jubilee of that year. He describes this first night flight and the way he had to navigate by following the headlights of cars. It is a pity he was not allowed to talk instead of having to make way for bits of dramatised re-creation including a pair of yokels ("E be a-warming up 'is engine, Fred"). The record was English Columbia DX670 (matrix 7411-2), recorded 18th. January 1935.

In 1914 the First World War started and proved to be the stimulus that was needed for the lusty but slow-growing infant, aviation. By the end of the war fighters were capable of 120 mph, flying boats able to stay in the air for 6 hours at a time, armoured ground-attack aircraft and monstrous five-engined bombers with a wingspan larger than the 'Lancaster' of World War II had all been operated. As far as I have been able to discover none of the flyers of the First War recorded at the time though at least one did later on (see Friedrich Christiansen below). The flying records of the time which I have been able to find are all propaganda efforts and are follows. "The Kaiser in a Zeppelin" (Regal G6866, matrix 29254, recorded circa Jan. 1915), "The Kaiser in a Zeppelin tries to cross the North Sea" (see illustration label 1) (Jumbo 1234, matrix 35715), issued December, 1914), "Ten Little Zeppelins" sung by Harry Bluff (label 2) (Winner 3119, matrix 5349, recorded circa Jan. 1917) and "An air raid scene somewhere on the coast" (Winner 3190, matrix 5579, recorded circa September 1917).

Understandably, to the English the Zeppelin seemed initially to be the major threat from the air, though, filled as it was with highly inflammable hydrogen gas, it proved eventually to be an easy prey for fighters armed with incendiary bullets. The first Zeppelin brought down over Britain fell to Second-Lieutenant William Leefe Robinson on 3rd. September, 1916 over Cuffley, though in point of fact it was not a Zeppelin at all, most of which were operated by the German Navy, but a wood-framed Army airship, the Schutte-Lanz SL11.

It is interesting to listen to these records with their recording dates in mind. The two "Kaiser in a Zeppelin" records are both by Charles Penrose and Billy Whitlock and use the same narrative framework and the same main jokes with many detail differences. Needless to say, the Zeppelin in which the Kaiser is travelling is eventually brought down but the means of its destruction is gun fire from naval vessels. It would not be until 6th June, 1915, that the first Zeppelin would be destroyed by attack from the air, when Flight Sub-Lieutenant R.A. Warneford dropped a bomb on LZ37 over Ghent in Belgium. So when the first two records were made nobody knew just how vulnerable the airships were to aircraft and the defences of London against them were virtually non-existent.

By the time "Ten Little Zeppelins" was made the position had changed enormously and the record celebrates the successes the defences had been having. It mentions specifically one Zeppelin destroyed by a bomb from an aircraft (LZ37 above), one brought down over Cuffley (SL11 above), one brought down at Potters Bar (L31, 2nd. October, 1916), and one that broke its back at Dunkirk (difficult to identify exactly but possibly L12 which was towed in to Ostend on 10th. August, 1916, after being damaged by gunfire over England). The final record "An air raid" describes an attack by aircraft on a coastal town and how it is beaten off by fighters. In fact, by the first day of September, 1917, there had been 9 air raids by aircraft on Britain, all but two of which had been on coastal towns. In the course of these raids, 6 German aircraft had been shot down, five by defending aircraft and one by gunfire. So "An air raid" is not unfaithful to the facts, leaving aside that the raids were made by groups of aircraft of an average size of twenty rather than by a single aircraft as on the record.

After the war, the first priority was the opening up of civil air routes and the twenties and thirties were the era of the great pioneer flights. First in importance among these was the crossing of the Atlantic which, let me make it clear, Lindbergh was not the first to accomplish. He was in fact the 39th. man to cross by air, having been preceded by the six-man crew of the US Navy flying boat NC-4 which crossed in stages between 14th. and 31st. May, 1919, by Alcock and Brown who carried out the first non-stop aerial crossing on 15th. June, 1919, and by the 30-man crew of the British airship R.34, which crossed east-west between 2nd. and 6th. July, 1919 and west-east between 9th and 13th. July, 1919. Lindbergh was however the first to cross continent to continent.

His flight, on 20/21 May, 1927, was direct to Paris, where he met with a tumultuous welcome. A record was made by the French Columbia company (French Columbia D19020, matrix WL765, sung by Koval) to celebrate his arrival, titled "Embrasse-moi, Lindbergh" ("Kiss me, Lindbergh"). It is sung by a Frenchman assuming an American accent and makes fun of the French habit of kissing each other all the time, with a couple of two-bar choruses of kissing noises. Actual reference to Lindbergh is not very extensive, though there is a reference to the French President of the time, Gaston Doumergue, who welcomed Lindbergh.

When Lindbergh returned to America, to a hero's welcome, he gave an address before the Press Club on 11th June, 1927, where he was welcomed by the President, Calvin Coolidge. The occasion was broadcast by the National Broadcasting Co. Inc. and recorded by the Victor company and issued on four black label Victors. These were one ten-inch 20747, containing a commentator's description of the motorcade, and three twelve-inch 35834/5/6, which contained Lindbergh's address to the Press Club, Coolidge's speech of welcome, and Lindbergh's reply. We illustrate the last

side, which was the only one to bear the signature. (Label 3)

Lindbergh's arrival back was the signal for a flurry of songs about him in the home country, two of which we illustrate, "Lucky Lindy" sung by Vernon Dalhart, American Brunswick 3572 (label 4) matrix E-???23, and "When Lindy comes home" sung by Irving Kaufman, American Harmony 430-H (label 5) matrix 144276, recorded late May/early June 1927. These songs are symptomatic of Lindbergh's immense popularity and in some ways contributed to drawing attention away from the other flyers who had tried to precede him and who succeeded in succeeding him. The preceding flyers were two French ex-war pilots, Raoul Nungesser and François Coli who, on 8th. May, 1927, took off from Le Bourget in France en route to New York in their Levasseur PL8 "l'Oiseau Blanc" (The White Bird). The aircraft was last sighted over Southampton and then simply disappeared. At least two records were made to commemorate their fate, one by the American hill-billy singer Vernon Dalhart on American Brunswick 3572 (matrix E-???27) (label 6) and one by the French music hall singer M. Perchicot of the Alhambra titled "l'Oiseau Blanc" (label 7) and issued on Pathé hill-and-dale 3523 (matrix 200801, stamper date 27.11.1927). In the Dalhart record the actual reference to Nungesser and Coli and the circumstances of their disappearance is zero and indeed accuses them of flying an "airship".

The flyers who directly succeeded Lindbergh were Clarence Chamberlin and Charles A. Levine. The latter was a self-made millionaire and by all accounts seems to have been a thoroughly unlovable fellow with very little understanding of aviation and indeed of anything except publicity. The preparations for the flight were marked by dissension and controversy. The designer of their aircraft, the "Columbia", Giuseppe Bellanca, dropped out and so did the original pilot, Lloyd Bertaud. After much dickering, Chamberlin finally announced shortly after midnight on 4th. June, 1927, that he and a mystery second pilot would be taking off almost immediately. When morning dawned, only Chamberlin was in the cockpit. Levine and his wife drew up in their limousine and Levine came over to say goodbye and then disappeared in the crowd. A few moments later he was seen scrambling into the cockpit of the plane and then the pair were off for Germany. They first headed north to Nova Scotia and then out over the Atlantic. A good was across they sighted the liner Mauretania and set their course in its wake. They next sighted ground near Dortmund in Germany, though they did not know it was Dortmund and asked some men on a landing ground the way to Berlin as they made a low pass. Then they flew on until the tanks were dry. Chamberlin put them down for a neat landing near the little town of Eisleben, where Martin Luther was born. After some difficulty getting hold of petrol they managed to take off and this time headed east or northeast (depending on who was at the controls; they disagreed about the direction some farm labourers had pointed as leading to Berlin). After ninety minutes they sighted a town with the name COTTBUS on a flying field near it. Had they had a map they would have known that they were past Berlin about 70 miles south of it. They carried on for 25 miles or so and then decided to turn back to Cottbus. With five miles to go the engine stopped and Chamberlin had to let down onto soggy pasture where "Columbia" tipped on to its nose. The nearest village was Klinge, whose Bürgermeister soon arrived to welcome them. The poor man was swiftly pushed aside by Bürgermeister Kreutz of Cottbus who kindly explained that Klinge was a mistake; they had really landed at Cottbus. From that point on the thing became a glorious junket punctuated by such entrancing interludes as an attempt by a court bailiff to attach the plane in the name of Dr. Julius Puppe of Pittsburgh who was suing Levine for \$10,000, and a demand from the frankfurter vendors' association of Vienna that

they be paid \$1,500 compensation for spoiled stock because "Columbia" arrived a week late. Of interest to record collectors is the fact that the two made a pair of records. There was one record in English, "Our Transatlantic Flight" (matrix 34102 and 34103) which was issued on English Parlophone R3347 and one in German "Der Flug New York - Berlin 4.6.1927", ("The New York - Berlin Flight, 4.6.1927) (matrices Be5847/8 recorded in Berlin ca. 19th. June, 1927) which was issued on German Odeon O-4014. (label 8). Apart from the difference in language, what is said on the two discs is the same, but something rather odd happens on the English version. It is clear which one is Levine, he with the more assured and confident delivery, and on side two of the German record he mentions his first meeting with Clarence Chamberlin. On side two of the English record, it is evident from the more hesitant manner of speaking that the speaker is Chamberlin but the same reference is there to meeting himself. Several of the incidents mentioned above are referred to including seeing the Mauretania and setting course from her wake.

While the Atlantic was being conquered another flyer, Alan Cobham, was engaged on blazing the trails of the British Empire and he made an acoustic record (Edison Bell Winner 4525 (matrices 10427/8), "From England to Australia in Six Minutes" (label 9) containing a much compressed account of his journey to Australia by air between 30th June and 1st. October, 1926 in a de Havilland DH50J floatplane. On the record is reference to an incident which took place on 5th July between Baghdad and Basra, when Cobham's mechanic, A. B. Elliott, was killed by an arrow shot by a Bedouin from the ground. Cobham also went on to make another record, for English Columbia (Columbia 9161, matrices WAX 2161/2, recorded 12th. November, 1926) on "How to fly an aeroplane", intended as an introduction to air travel in much the same way as Cobham's "Air Circus" served as an introduction to real air travel for many people in the 1930's at air shows up and down the country. Actually Cobham was by way of being one of the most talkative of aviators because in 1935 he went on to make a third appearance on disc, contributing a short section to Columbia's "Jubilee Scrapbook" disc issued on English Columbia DX686. He spoke on side 2 (matrix 7512-1) and gave a brief resume of "the part the British Empire has played in the conquest of the air".

Cobham flew with a mechanic and many other great aviators flew in pairs. One such pair were the two Frenchmen Dieudonné Costes and Joseph-Marie Le Brix. Their record, French Odeon 171063 (matrices XXp 6652-2/ 6653-2, recorded 21st. April, 1928 (label 10) is a much compressed and dramatised duologue somewhat after the style of a "Mr. Interlocutor" crosstalk act and describes the flight made around the world between 10th. October, 1927 and 14th. April, 1928. Actually they did not quite fly round the world because the stretch from the U S A to Yokohama was covered by boat (with the aircraft on the boat). Costes later made another epic long distance flight with another partner, Maurice Bellonte, between Paris and New York. The flight was made in September 1930 in the famous Breguet XIX "Point d'Interrogation" "Question Mark) and took 37 hours 18 minutes for a flight of nearly 4000 miles. When the two men reached New York on 3rd September, their arrival and the speeches they made were broadcast back to France. In fact it was a great occasion in Paris. A battery of giant loudspeakers was set up on the roof of the Automobile-Club overlooking the Place de la Concorde and from 8.35 to 45 minutes past midnight the vast crowd that had assembled was kept up to date on the progress of the flight and, at midnight, were taken over "live" to America to hear the announcer describing the landing. The cheers of the American crowd came across the air and then Costes and Bellonte spoke. Later, on 4th. September, they flew to Dallas and then, on 7th. September, they went on to Washington and on the 8th. they were welcomed by President Hoover. Their speech in reply (Costes speaking for both of them) was again broadcast back to France and was recorded

and later "issued" on a special, un-numbered Pathe disc (the type of Pathe with a small inset picture showing a woman holding a reflective disc up to her mouth as she sings and boasting that it is "Le Miroir de la Voix" or "The Mirror of the Voice"). The disc has a red label and matrices LR1/2 and is backed with a recording of the American announcer giving the official translation of the speech. At the bottom of the label is the ominous note "Pressage limité à 100" ("Only 100 copies pressed") so do not think you are liable to chance upon this one if the Flea Market.

While all this was happening on our side of the world there was also plenty occurring on the other side. Alan Cobham's flight to Australia has already been mentioned but there were a whole string of others who flew there and of these a surprising number made records. The first was the Australian Bert Hinkler, who flew to Australia in a single-engined Avro Avian between 7th. and 22nd. February, 1928, doing his own piloting, navigation and servicing all the way. His record was Australian Columbia 0970 containing "Hinkler's Message to Australia" (matrix WT526) and "Incidents of my Flight" (matrix WT527), both sides recorded in Sydney on 13th March 1928. The record was processed in 5 hours 20 minutes and the matrix was auctioned at a ball held at the Ambassadors Night Club that night. It was bought by the owner of the club for £100 and donated to the Mitchell library. There was also a record of a song called "Hustling Hinkler" recorded by one Lee Maurice which sold more than 11,000 copies in the week it was released.

Hinkler was followed by a rather more lavish organisation operation of Charles Kingsford-Smith, M.C., A.F.C. Kingsford-Smith flew a tri-motor Fokker F.VIII-3m "Southern Cross" and left Oakland, California on 31st. May, 1928 to fly via Hawaii and Fiji to Brisbane, reaching there on 9th. June. Shortly after reaching Australia he, and his navigator, Charles T. P. Ulm, A. F. C., made a record for Australian Columbia in the studios at Sydney. The record was "The Southern Cross Trans-Pacific Flight" and Kingsford-Smith made part 1 (matrix WT651) and Ulm part 2 (matrix WT 652). Issue number was Australian Columbia 01150 and the record also appeared on American Columbia 1522-D. The recording date was 17th. June, 1928. Nine months later Kingsford-Smith was ready to attempt a flight on to England and set out on this flight, in the same aircraft, on 31st. March, 1929. The day before leaving he and his crew, composed of the Ulm already mentioned together with Lieut. H. A. Litchfield, N.Z.R.A.F. and Lieut. T.H. Williams, N.Z.R.A.F., made a record, allegedly (according to the label) spoken from the cockpit of the aircraft but more likely made at the Columbia studios at Homebush, Sydney. The record is titled "Southern Cross England - Australia Flight" (matrix WT734) and is only single-sided, the back being occupied by a written farewell message and the signatures of the co-leaders (matrix WT735). The flight came to grief in the Kimberley Mountains in the north of Western Australia and sparked off a vast aerial search. It took ten days before the force-landed aircraft was located but luckily the crew were uninjured. The only problem was that they had been without food for the ten days. However, food was dropped and later "Southern Cross" was flown out and went on to make a record flight to England.

The fact that Kingsford-Smith flew in a large aircraft with a large crew should not be allowed to suggest that he was not perfectly capable of carrying out long-distance solo flights, something he was himself to prove by making a flight from England to Australia between 9th. and 20th. October, 1930 in a single-engined Avro Avian, beating Hinkler's record in the process. This brings us to our next record which is an English Columbia (label 11). Apparently the Exide Battery Company had scheduled a dinner in England at which Kingsford-Smith was to speak. Then, either they had their date wrong or Kingsford Smith decided to leave for Australia earlier than expected. Whatever the reason, Kingsford-Smith could

not speak, and made a record to be played at the dinner in his stead. It is English Columbia R02 (Matrix SWTT429-2) and it was evidently recorded a short while before 9th. Oct. 1930. The recording consists of an announcer for "Smithy's" absence the the man himself giving Exide batteries a boost, mentioning the good service they have given in the "Southern Cross."

Following Kingsford-Smith's recordings through has taken us a little ahead of the chronological sequences and we must now go back to February, 1930, when Francis Chichester arrived in Australia from England after a solo flight in a D.H.60 Gipsy Moth. He too went to the Columbia studios in Sydney to record, doing so on 3rd. February, 1930 a session which produced a double-sided Australian Columbia 01839 (matrices WT864/5) containing "England to Australia flight".

By now English aviators were arriving in Australia virtually every second post. One of the best remembered nowadays is Amy Johnson, who reached Australia on 24th. May, 1930, after an 11,000 flight in her famous little D.H. 60 Gipsy Moth "Jason". She made two records while in Australia, and unpublished HMV side made in Brisbane on 29th. May (matrix Cc19433-1) and the issued side for Columbia (matrix WT951) which was made in Sydney on 9th. June, 1930 (though hardly "at the conclusion of her flight" as it says on the label). The record was published on Australian Columbia DB 189 (label 12). I see from Mr. A. Ross's "British Documentary Sound" that Amy went on to make a further record during World War II ("National Service Record", Gramophone Co. JGS 31) but of this I have no further details.

Like Lindbergh, Amy Johnson sparked off at least one celebratory song "Amy" and versions of this were recorded by Jack Hylton (HMV B5836), Debroy Somers (Columbia CB83) and, the version we illustrate (label 13), Chris Hall on Edison Bell Radio 1352 (matrix 89806) recorded approx. Aug. 1930). One record I must not forget to mention in this connection is Florence Desmond's outrageous skit on her titled "A British mother's big flight" and issued on HMV B8223 (matrix OEA 235-2, recorded on 25th. September, 1934). The skit was performed on stage in C.B. Cochran's revue "Streamline" and took the form of an interview by the BBC with Gladys Potts, the British Mother, about her flight over the North Pole with her baby, Tiddles. Gladys starts out in impeccable cut-glass English, but every so often the accent slips and she is back in her native Midlands.

Another famous lady flyer who made a record was the Hon. Mrs. Victor Bruce. Her record, English Columbia DX238 (label 14), is titled "How I flew round the world" (matrices WAX 6002/3, recorded early in 1931) though in fact she, like Costes and le Brix earlier, did not fly round the world. She set off from Heston aerodrome on 25th. September, 1930 and flew to Osaka in Japan in a series of long hops and then on to Tokyo. From Japan she took ship with her Blackburn Blue bird single-seater biplane to the United States and once at the coast took to the air again to cross the continent. On the record she says nothing about how she got from America to Britain but it can only have been by ship, and she arrived back home on 19th. February, 1931, flying there from France. On the label of the record, it states "Actual Extracts from Dictaphone Records made in mid-air by the Hon Mrs. VICTOR BRUCE" and I have heard Columbia censured for misleading the public in this way and causing them to expect to hear re-recordings from cylinders. However, it seems to me that the wording could equally well be taken to mean the lady reading the words she dictated into the Dictaphone at the time, which is what we in fact get. She normally starts off with the time and place and then gives a telegraphic account of that part of the flight. It is a pity she stuck to this method of narration because one would like to know what happened at some of the more dramatic junctures such as when she suffered oil failure over

the Persian Gulf or came down for an emergency landing in a jungle clearing in Burma. Understandably enough no details went down on the Dictaphone at the time. Mrs. Bruce's claim to fame is that hers was the first solo flight from Britain to Japan.

France too produced a crop of aviatrices and one of these, Maryse Bastie, made a record (label 15). It was French Ultraphone AP373 (matrices P75163/4) and on it Maryse, after a few words suggesting to her hearers that any of them could equally well take to the air, recounts her recent flight to Russia. This gives us a rough dating because the flight in question was made on 28/29th. June, 1931. On the disc she actually tells not of the flight but of the difficulties she had in telegraphing news of her arrival back to France. She landed in a spot named Urino, near Nizhni-Novgorod (now Gorky) and naturally, having no Russian, could not make the locals understand that she wanted a telegraph office. By dint of much making of signs she got someone to take her across the Volga to a larger settlement where she was directed to a large building. The great number of people waiting made her wonder what it was they could all have to telegraph about but, still, she joined them. When eventually she reached the head of the queue there was a young lady to whom she began to explain things in pidgin French, "Moi, Française. Avion Paris Russie...." The young lady finally appeared to understand and motioned her to undress. This was a little surprising even for Russia but, autres pays autres mœurs, and she was preparing to oblige when someone who spoke French (vaguely, as she says) made it clear that she was seeing the local doctor. There is a photo of Maryse on this flight (instantly recognisable by her shapely calves and her stylish footwear with the very latest bifurcated ankle straps) surrounded by as motley a crew of Russians as one could wish for. There is one character in a thigh-length blouse who is either four feet tall or kneeling in worship and there is another young hopeful who has clearly just been promoted to take charge of the headlamp fitting section at the local tractor plant and who has brought along his new leather briefcase to show off.

As we move into the thirties, the pioneer flights give way more and more to the establishment of regular air routes. One of the aircraft which its designer intended should play a part in operating these routes was the German Dornier Do.X. This was an enormous all-metal flying boat powered by 12 engines mounted back to back above its monoplane wing. The aircraft first flew on 12th. July, 1929 and on 26th. October of that year it lifted off carrying a record load of 169 people. The designer's intention was that it should be taken over by the German airline Lufthansa and it did carry their name for a short time, but the fact was that even with 12 engines it was still underpowered. It was therefore used for a series of falg-waving flights the last of which took it on a long tour from Lisbon, via Africa and South and North America, to Berlin, lasting from 31st. January, 1931, to 24th May 1932. The commander of the aircraft during this flight was the ex-war pilot Fridrich Christiansen mentioned above. During the First World War Christiansen flew for the aviation section of the German Navy and ended the war with 29 confirmed victories over British aircraft in the North Sea. After the war he returned to his original profession of sailor and became a captain with the Hamburg-Amerika line. As a man of considerable personal standing with experience of both flying and the sea, he was the ideal person to appoint as commander of the Dornier Do.X. His connection with recording is that, shortly after the flying boat returned to Berlin in May, 1932, he made a record (label 16). It is one of the flexible picture records consisting of a pictorial core with transparent material over the top with the grooving pressed into it. The side illustrated is that carrying Christiansen's recording and is titled "The journey of the Do.X from America to Germany between 21.5 and 24.5.1932 - A personal report by the Commander, Flugkapitän Friedrich Christiansen".

Christiansen's portrait appears at the top above a picture of the designer of the aircraft. The record was made by the Triton Schallplatten GmbH and there appears not to be a matrix number on the speech side. In the wax on the other side is a matrix number, D153, and what may be a catalogue number T0110, though it is very tiny. Christiansen's message is a resume of the flight and a description of the size and performance of the aircraft, which, he says, give promise that aircraft of this type will be an economic success in the foreseeable future and will link Germany with countries lying across the oceans in a new way.

Our next recording also has a German connection. After World War I, England, Germany and the USA had persevered with the rigid airship. England, after some small success with the R100 (which flew to Canada in 1930 and was welcomed with "The R100 Song" which was recorded by two bands, Harold Leonard and the Windsor Hotel Orchestra and Leo LeSieur and his orchestra on Canadian Sterling and Apex) gave up after the disastrous crash of the R101 at Beauvais in France on 5th October, 1930. America too abandoned the struggle when her last rigid, the Macon, was blown into the sea on 13th. February, 1935. This left only Germany and her last commercial airship, the "Hindenburg", first took to the air on 4th. March, 1936. In 1936 she operated transatlantic services to both North and South America and in 1937 she was scheduled to re-open the North American service on 3rd. May. She left Frankfurt on that day and reached Lakehurst in New Jersey on 6th. May. Then, as she was coming in to moor, the disaster happened. The inflammable oxygen with which she was inflated caught fire and she crashed to the ground. Since hydrogen is lighter than air the fuel for the flames went straight upwards, thus enabling 62 of the 97 passengers and crew to survive. Most of you will at some time have seen the film of the crash and heard the commentator shouting distractedly to the people on the ground to get out of the way. It is probably this commentator who appears on the record, which is "The Crash of the Hindenburg - An eyewitness recording by Herb Morrison, W.L.S. Announcer and Charles Nehlsen, W.L.S. Engineer". The record has matrices C1916/7 and was issued on American Melotone 7-08-76.

In 1937, World War II was only two years away and well before it started everyone realised that much of it would be fought in the air. One of the straws in the wind was the Japanese air attacks on China in 1937 and our next record is connected with these. It is Japanese Polydor 2507 with two sides titled "The Nanking Bomber Squadron" (matrix 7155½GD) and "Air Attack of the Arawashi Fleet" (matrix 7147½GD). As far as I can discover neither of these names was allocated to any actual Japanese Navy or Army Air Force unit and it would appear that they were a creation of the propaganda machine. The Nanking squadron probably indentified in broad terms the Kisarazu Kokutai (Kisarazu Naval Air Corps) which, on 15th July, 1937, one week after the beginning of the second Sino-Japanese incident, flew from Kyushu in Japan to attack Nanking and Shanghai, thus making the second trans-oceanic bombing raid ever and foreshadowing the American raids which would be made on Japan from the Pacific Islands. The side we illustrate (label 17) is the Nanking one.

When the war did start many of the forebodings proved ill-founded and in particular the bomber proved far more vulnerable to fighter attack than anyone had believed. Our next record (label 18) shows how early the lesson was brought home. It is a private recording made by Levy's Sound Studios in Regent Street. "Private" is perhaps something of a misnomer as what is said on it makes it clear that it was intended to reach a fairly wide public. The writing incidentally is mine when I found it it was quite blank. It starts with a fanfare of trumpets and then an announcer says, "Ladies and gentlemen we are privileged by kind permission of the BBC and the Ministry of Information to present to you something unique. It is a reproduction of a recent BBC broadcast telling of a feat of heroism of a handful of men of the Royal Air Force

behind the enemy lines..... the incredible bravery shown was so impressive that it was thought that a permanent record should be made and that everyone should have the opportunity of hearing again the glowing account of everything that is typical of Britain's fighting forces". This is followed by a snatch of "Land of Hope and Glory". The actual BBC broadcast tells the story of the reconnaissance mission which was flown over the enemy lines as far as the Saar on 30th. September, 1939. It was flown by five Fairey Battle light bombers of No.150 Squadron and of the five, three were shot down, one made a forced landing and only one survived to carry out the mission, which it did successfully, though it had to crash land and caught fire in doing so. So, to carry out the mission had taken five aircraft, all of which had been disabled. This sort of thing could not go on.

However, it was not only the British who had to learn the lesson. When the Battle of Britain started, the Junkers Ju.87 dive-bomber, the "Stuka", which the German had counted on as an economical means of putting bombs dead on target, suffered such heavy losses that it had to be withdrawn from operations over Britain. When our next record was made though it was still in action and the record narrates the shooting down of one of its number. The record is the well-known "Air Battle over the English Channel" on Decca SP35 and it is a transcription of a BBC broadcast made by Charles Gardner on 14th. July, 1940. One of the interesting things about the record is the way in which it shows the difficulty of estimating the true size of enemy losses. It is permissible to doubt whether the authorities really accepted the figures issued for public consumption but they still must have found it hard to get a true picture of the correct numbers. For example, on what is now Battle of Britain day, 15th. September, 1940, the RAF announced to the newspapers that they had shot down 185 German aircraft, the largest number for a single day in the whole Battle. The true number of aircraft totally lost was found after the war from German records to be 58. With this in mind it is interesting to listen to SP35. The account is continuous despite the hesitation between sides. One would think that the defending forces had shot down three German aircraft but in fact the only one shot down with its pilot was the first one, a Junkers Ju.87 which was seen to crash into the sea. The second, which was seen to dive into a cloud on fire, survived to crash-land at Wissant near Cap Gris Nez with the pilot unhurt. The third machine crashed at Boulogne after the pilot had baled out wounded.

The Luftwaffe's bombing campaign in the Battle of Britain failed but the Royal Air Force's night bombing offensive over Germany and the United States' Army Air Force's day offensive can be counted more of a success, though argument over their ultimate effect on the German war effort will probably rage for ever. Our last records are all mementoes of the RAF campaign. The record of the chief of Bomber Command, Royal Air Force, Air Chief Marshall Sir Arthur Harris, K. C. B., on HMV RAF11 has already been mentioned in these pages in Mr. D. E. Haines' article "In my Collection" in issue 56/7. The back of this record is titled "RAF over Essen - Recorded inside the bomber over the target" and is a rather dramatic recording of the words of the crew, punctuated by flak bursts. The matrix number OEA10027-1 indicates it to have been recorded around October, 1943, and by that time there had been 5 raids on Essen, on 5th & 12th. March, 3 and 30 April, and 27 May. From the recording it seems that the men could see the ground so this rules out the last two raids when there was heavy cloud and the target marking flares were dropped by radar. So probably the recording was made on 5th. or 12th. March, or 3rd. April. There is no clue as to the type of aircraft involved.

The next record (label 19) was recorded on an earlier date than this, to be precise shortly after 31st. May, 1942.

It was on this date that the "1,000 Bomber" raid on Cologne took place. On the raid as second pilot/navigator of a Lancaster of 97 Squadron was Flying Officer A. "Bull" Friend and after the raid he gave a talk about it on the BBC. A transcription (BBC 7544) was processed into disc form by Decca (matrix CP1290) and put out on an un-numbered National Savings Movement disc as illustrated. On the back is a talk by Lord Winster titled "They came to serve" I am not sure what the discs were intended for but since another I have (label 20) is backed by a talk by Air-Marshall Sir Bertine Sutton titled "A talk for members of the RAF" it seems they were to help savings by being played to members of the RAF at gatherings. The operative side of this disc is once again a transcription of a BBC broadcast (BBC No. 7634, matrix no. CP1293) and tells the story of a twilight raid on U-boat pens near Lübeck made by a force of three Stirling bombers. The BBC number would indicate a date some what later than the first disc.

On the last disc we come back to the best British bomber of the war, the Avro Lancaster (label 21). This disc was obviously for use in aircrew instruction and the existence of short cueing buzzes suggests that it was to provide the commentary to a film-strip or slides, or perhaps even a film.

This article has been a review if all the discs by aviators, and of many of those connected with them, that I have found to date. There are certainly many others. I have heard rumours of a complete album of discs on the Hindenburg disaster issued by an American company and of a disc by the Italian Air-Marshall Balbo who commanded several mass flights by Savoia-Marchetti S.55 flying boats across the North and South Atlantic in the late 20's and early 30's. So, ladies and gentlemen, if there are any more you have or know of, please send me details, c/o the Editorial address of 19. Glendale Road, Bournemouth BH6 4JA.

(Editor's comment: As a boy I was lucky to see the ill-fated "Hindenburg" in flight. On a test flight it came over Dover where I then lived. The flight was timed so we were allowed into the 'playground' from our classes at school to see it. It was like a big silver cigar sailing gracefully along. Our school was at the top of a hill, so we seemed close to it. I can still recall my feeling of complete disbelief when a news-broadcast told us of the terrible disaster. The late Eric Hough, grandson of the founder of Edison-Bell, was one of the recording engineers of the Decca record SP35, in the English Channel. His stories of recording for the BBC during the War made enthralling listening. The Blatnerphone was kept running inside the Broadcasting House when a special sound, such as definite aircraft sounds, bomb noises, sirens etc. were needed for posterity, and of course nobody could know in advance when something would occur. The episode in the Channel was recorded upon a portable machine. Mr. Hough recorded the speech of Sir Winston Churchill that was pressed on to cardboard-based records and dropped from British planes over Italy trying to persuade the Italians that it would be foolish to join in World War II. It was a small-diameter record, of about 4/5-inches. I saw it only once when demonstrated by Eric Hough and do not recall its precise dimension.)

IN OUR NEXT ISSUE, we shall have a special John McCormack Centenary article, an article on the Coon-Sanders Orchestra, Dick Henderson, Imperial Records - and many regular features.

BAZAAR

The next record collectors' bazaar will be held at St. Mary's Community Centre, 109. Garratt Lane, Wandsworth, London SW18. Doors open 12 noon. Admission 50 pence.

It is a short walk from Wandsworth Town southern region rail station. For other access, Garratt Lane is a major road, and St. Mary's Centre (Wandsworth Boys' Club) is near the centre of Wandsworth. I'll see you there.



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DIXY

continued from page 1855

Since putting together the article on the 6-inch Gramophone Co. Masters, John Hobbs has loaned us his record of the Dixy label and Max Carter achieved the photograph below. You will notice that there is a difference from the other illustration of the Dixy label in that the below has the picture of a window in place of the copyright details. The Sterno-Baby is black with a blue circle around the edge.



THE FRED GAISBERG DIARIES - 8

(We are grateful to the courtesy of Mrs. Edith Wyler for her permission to print this extract from the Diaries.)

1902. 8th. December.

I was called at 4 a.m. and started out with the Americans for Tiger Hill to see the sun rise on Mt. Everest. We rode ponies, and I was very heavily wrapped up as it was freezinf cold. I never experienced a grander sight in all my life as that ride and the sight of the snow-capped Everest with its neighbouring peaks turned red and pink by the early sun's rays. The whole sight is beyond the power of words to describe. We saw Mt. Everest 29,002 feet high, Kinchinjanga 28,156, Janu 25,304, Kabru 24,015, Chumalari 23,186, Pauhauri 23,176 feet.

We arrived at the hotel as hungry as bears. Before Tiffin I did some shopping in the bazaar and in the afternoon we took a walk to a small Tibian village where we saw a Tibian temple. Attached to these temples they have a system of rotating cylinders of wood, upon which prayers are inscribed. A penitent will rotate one of these by hand a hundred or a thousand times, chanting a prayer at each rotation.

9th. December. Tuesday at 12 o'clock. I left the beautiful mountains and started to descend to Silliguri, where I arrived at 7 o'clock. The descent was even grander than the ascent, and to watch the looping and twists and turns of our little railway was very interesting. Travelling all night, we arrived at Sarra Ghat just at sunrise, and had Chotahazery crossing the river. Our train arrived in Calcutta at 12 o'clock, where I learned to my annoyance that our ship would not sail until Thursday at 5 o'clock, p.m.

11th. December. Thursday at 5 o'clock we embarked the S.S. Japan. At 10 p.m. we got out of the docks and anchored in the stream. At 6 a.m. 12th. December, we proceeded down the Hooghley but the tide was not high enough, so we had to anchor for 24 hours to wait for the tide.

13th. December. Saturday. We got off all right, and by 14th. Dec. (Sunday) we got into the Bay of Bengal.

16th. December. Tuesday. Good weather. We do a lot of bridge playing.

17th. December. Wednesday. Early in the morning we sighted the coast of Ceylon, and followed the southern shore from Calle the old port of Ceylon to Colombo the new port. We could plainly smell the spices in the wind and we could make out Adam's peak (7500 feet high) and other points of the hills. We got in port about 2 o'clock, and by four we were on the shore. We stopped at the Galle Face Hotel, one of the best in the East.

Thursday 18th. In the morning I took a rickshaw ride with George to a fishing village nearby. The natives here were all Roman Catholic, and it was strange sight to see them enter a Christian church and perform rights one is familiar to, after all the pagan idol-worshipping about this part of the world. Mutural is the name of the village. In the afternoon I went to Mt. Lavinia again and saw the last of the Boer camp, because the 30 or 40 who were here were to sail the following day to South Africa. They were apparently comfortably fixed in well-made (temporary) bungalows. The camp was enclosed by a double wire fence about 6 feet about. We also visited a rather ordinary Buddhist temple. At one time there were about 5,000 Boer prisoners confined in Ceylon.

Friday 19th. I took the 7.30 am train for Kandy. (On this train in the dining car was Sir Hector MacDonald going up to Neuraglia on summons of the Governor of Ceylon to answer charges of moral delinquencies.) A ride of 75 miles occupying 4 hours. During the last 25 miles we also climb 1500 feet. Before this the line is absolutely sea-

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level without rise or fall, and passing through a swampy country rank with tropical vegetation, a good many rice fields, plenty of coconut palm, bananas and yaks. With the hills begin the tea estates; cocoa tree, spices such as cloves, nutmeg, etc. We stopped at the Queen's Hotel. The hotel is well run by a fat Swiss, and we were very well fixed but had to pay rather high. In the afternoon we took a 5-mile ride to the Government Botanical Gardens. On the trip we pass a pretty rest-house such as abound in Ceylon for the convenience of travellers. These Gardens, established in 1825, are the richest in variety I ever saw. Here one can see every known tropical tree or plant, imported or domestic. Wonderful trees I had often read of and wondered about I now saw. The clothe, nutmeg trees, the coffee, every variety of palm, the talipot blooming a huge flower after fifty years then dying, the Royal palm, the panama-hat palm, giant bamboos, India rubber trees, vanilla vines, the little cocaine trees, and above all the wonderful orchids and other paracital plants, ferns of wonderful cloudy delicacy. We then went over a nearby tea estate and examined the entire process of tea manufacturing from the picking to the packing and sealing for export.

Saturday 20th. I have visited the Buddhist Temple of the "Holy Tooth". Here they have what is supposed to be a tooth of Buddha. It is a very old temple, and very much more interesting than others I have seen. They have the usual squatting figure of Buddha in contemplation. Worshippers come with offerings of money and lotus flowers, so the place is always heavy with the pungent perfume of that flower. We saw what they prize very much - a Buddha carved out of one piece of crystal. Also some interesting books of the palm leaf instead of paper. One priest showed us how he wrote on palm leaf. He takes it in his hand and scratches the letters or signs on it. Then he rubs in a black ink. The ink remains in the scratches only, when rubbed off. The Singalese writing characters are very graceful and looks similar to shorthand. At 5 o'clock we took the train to return to Colombo. We got in a compartment with a tea planter and his wife who were going to Colombo to spend the Christmas holidays. He has been 30 years in Ceylon and of course regards it as home. He told us some interesting things about tea planting. All labour has to be imported from India as the native Cingalese are lazy and will not work. At one time all plantations grew coffee only, but some 20 years ago a fungus attacked the coffee and ruined every tree in the island. They all started to grow tea; were so successful that it is the chief industry of the island.

Sunday 21st. We spent the day at the Gille Face Hotel packing and preparing to get on our steamer "Chusan" (P & O N Co.) which we did at 10 o'clock. We were to sail at midnight, but the mail-boat "Rome" did not arrive until late in the night, so we could not transfer the mail and cargo and passengers.

Monday 22nd. at 10 o'clock we got off. Day is perfect. During the whole day the southern coast of Ceylon is in full view. Our boat is almost an exact copy of the "Coromandel". The 2nd cabin is full. In the 1st we have only about 20 passengers. However, we got up a game of bridge the first night out.

Tuesday 23rd. Bridge and music. Beautiful day.

Wednesday 24th. Christmas Eve. A lovely balmy day. Carol singing at midnight.

Thursday 25th. Christmas. Another summer day. We had a fine lunch and dinner - Christmas pudding and cake, and a merry company. At night a concert.

Friday 26th. Dec. We stopped at Penang a few hours. During this short time we went ashore and drove over the town. It is a city of some 100,000 inhabitants, the majority being Chinamen. We saw some pretty bungalows.

Saturday 27th. December. We passed through the Straits between Sumatra and Malay Peninsula. Reached Singapore on Sunday 28 th. December. Singapore is an island approached on all sides by a good channel, deep enough for the largest vessels. It is a very busy, crowded port and there is no question of its commercial importance. As in Penang, the majority of its 300,000 inhabitants are Chinamen. We spent the night on shore. It was a very hot evening.

Monday 29th. December. On our way to Hong Kong.

Wednesday 31st. December. At midnight sang Old Lang Syne and drank to the new year.

Saturday 3rd. January, 1903. reach Hong Kong, which is also an island, rising suddenly from the water to a height of 2,500 feet, and the city is built on the side of this hill. The P & O docks are on the mainland opposite Hong Kong - a small European town named Kowloon. Walking over this city one might imagine oneself in Europe by looks of the houses and streets. After dinner we visited the city and rode over it in rickshaws.

4th. January. We start for Shanghai. Weather growing colder and colder as we get farther north.

5th. January. Monday. We are in Formosa channel and the NW Monsoon blows down it like a funnel. We are passing numerous Chinese fishing junks with square mat sails riding on the big swells like chips.

7th. January. Wednesday. We enter the mouth of the greatest rivers of Asia, the Yang tse Kiang. A beautiful but cold day - thermometer registers 45° and got as low as 32° in the early morning. We should be in Shanghai by evening. Arrived Shanghai. Stopped at the Astor House. Very American. That evening we went out with some of our travelling companions and visited a Chinese tea house and then a Chinese theatre. The theatre was crowded with some 1500 Chinamen, all showing the keenest interest in child-like performance being enacted. It was making up the performers in full view of the audience.

8th. January. I visited the city and Chinese town. The European portion is beautifully built and streets well laid. The houses especially along the Bund are large and grand. one might be in Paris and Berlin. The Chinese portion is very interesting and dirty. In the afternoon I hired a carriage for the afternoon and drove out to Nan Yang College to see a Mr. Latimore, to whom Ed Tracy gave me an introduction. Latimore met me very cordially. He is a teacher of English in the College. This is a large institution run on European lines by the Chinese government. Mr. Lites (?Sites) my old teacher in the High School is a professor here. I did not see him, but he will do so on my return.

Friday 9th. January. Had dinner with Mr. Riches and his wife. He was formerly with Hayes - London and now has charge of Mutries Music House in Shanghai. His firm manufacture pianos in Shanghai. The action and everything is entirely made by hand by the Chinamen. I played on one and must say they are wonderful for the price (£30) and beautifully made. After dinner we went on board our ship, the Kobe Maru of the Nippon Kaisha Line, a Japanese vessel but under an American captain and chief officer and European engineer and chief. Cooking inclined to be American.

Monday 12th. Monday morning arrived at Nagasaki. To Look at the waterfront one would think it a Russian on account of the character of the buildings and great numbers of Russians here. The great Japan coal mines are here. The great novelty is to watch the little Japanese girls coal the steamers. They hold the world's record of 7½ tons per minute. They form lines from the coal barge to the vessel's coal port and pass from one to another little baskets of coal with infinite rapidity. Each basket holds about one peck. Yet they look clean and tidy. Cost of coal put on board to this Company is only 3 yens (\$1.50) per ton. We visited a very quaint temple here known as Temple of the Bronze Horse, on account of a large bronze horse in the courtyard. At 4 o'clock we continued to Maji at the neck of the inland Sea of Japan.

Tuesday 13th. January. This morning arrived at Maji and and remained a few hours. Now the very picturesque sail through the Inland Sea begins.

14th. January. Arrived early in morning at Kobe. After breakfast George and I took train for Osaka, 20 miles distant, where we spent the day. First we went to the Government House and got a pass to the Castle. Going to the Castle carries us through a number of interesting streets (all very narrow). The interesting part of the Castle is the huge granite rocks of which it is built, some 40 by 10 by 7 ft. Also the great, wide moat filled with clear fresh water. Then the fine view from the highest rampart of the city, government arsenal and military barracks. We spent some time watching the training of recruits in the barracks grounds. A long rickshaw ride carries us to the Pagoda Temple and its extensive grounds. Before entering the gates we stopped at a sweet little Japanese rest house and had some hot tea. Entering the Temple grounds (that look more on the order of Coney Island than a holy place) we pass by a huge copper bell. Then a stone chamber containing a well, the water to which is supplied by a little stream issuing from the mouth of a large stone tortoise. Names of the departed are written on a strip of bamboo thrown in the sacred well. This is supposed to act to the benefit of the departed spirits. The Pagoda is rich in dragon-carvings and is five stories high. Besides there are numerous other temples and shrines, but we got most fun buying little fishes and feeding them to a piggish stork. We then passed by the Exposition Grounds (to be opened in March) to Theatre Road. This street is entirely given up to theatres, side-shows, peep-shows, little circuses, waxworks, tea houses, fakirs, and in fact a regular Earl's Court Exhibition: of course all this life and fun and jabbering was great sport to us. We then rode down a long, narrow, straight street for some two or three miles to a Japanese hotel, where we enjoyed a good European dinner and took the 4.30 train for Kobe.

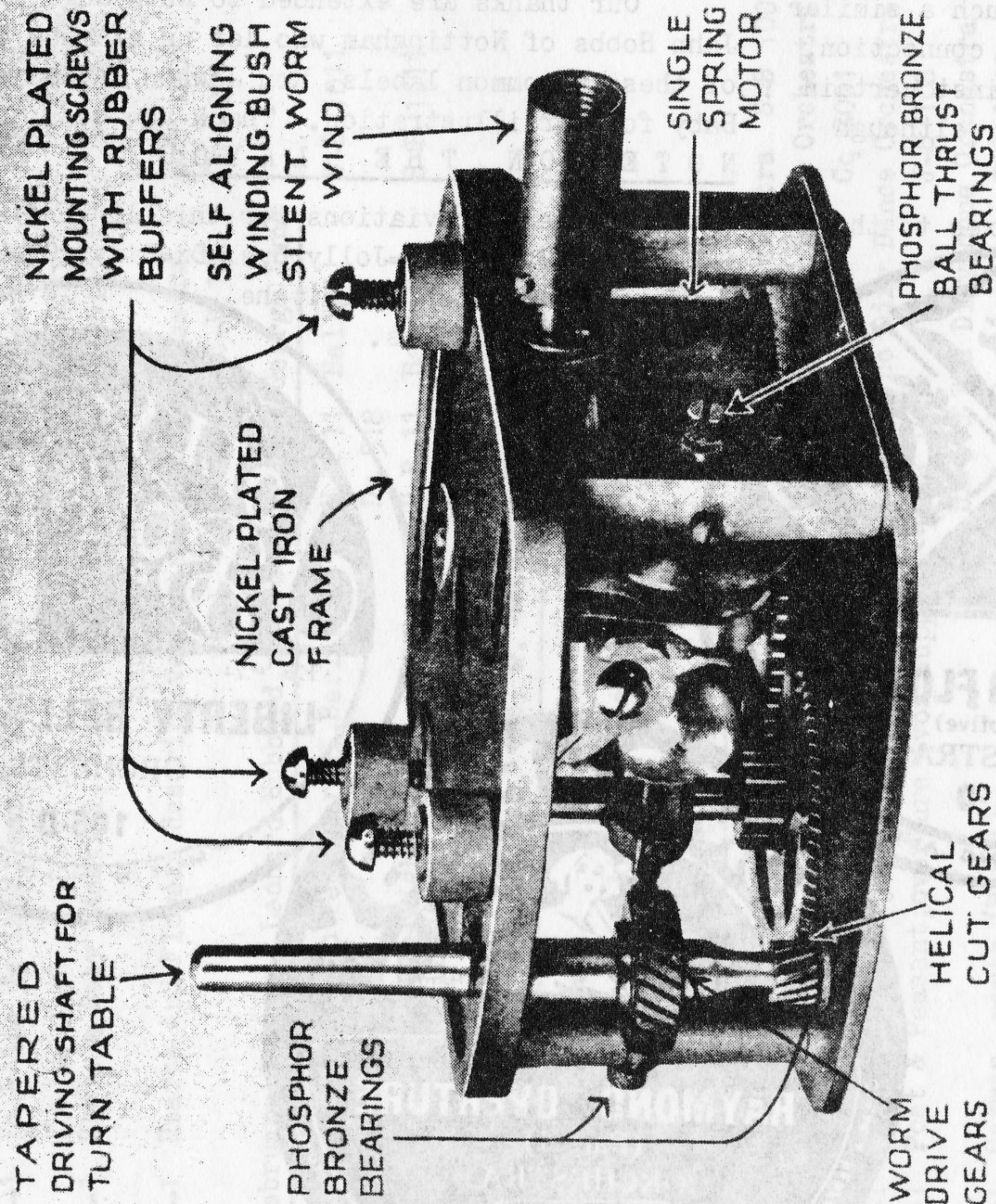
Thursday 15th. January. 10 o'clock today we sail for Yokohama. Weather good, but towards evening the sea kicked up a bit and gradually worse. I made a very short stay at dinner and retired immediately to my berth and remained there until the next morning. All through the night the ship strained and groaned. Now and then the propeller would lift out of the water and you felt as though you were being wrung by the neck.

Friday 16th. at 2 o'clock we arrived off the pier in Yokohama. We are staying at the Grand Hotel. Before dark we took a rickshaw ride through the city, going up theatre road and stopping at a tea house, where we squatted on the floor Japanese-fashion and were served green tea by a sweet little Japanese girl. There were Mr. and Mrs. Addis and myself. I should say they are unconventional. My rickshaw man turned round and shouted to us as he pointed to some large houses in a street, "H---r Shanties". Mrs. Addis asked, "What did he say?" I answered "The Post Office".

Sunday 18th. January. Turned out a lovely day, so I started early in the morning by train for Kamakura, about 18 miles distant. It is a small village, but the resort of great numbers of visitors and pilgrims on account of the great bronze Diabtsu and the gorgeous temple of Hachiman in the vicinity. We visited both of these, taking a rickshaw for the city. The temple of Hachiman was the usual elaborate dragon wood carvings and overhanging roofs in red and black. Nearby is an old icho tree said to be 1000 years old. Two miles further on was the great bronze Diabutu, famous for both its tremendous size and the wonderful expression on the face. It is said to have been cast in 1252 A.D. and is 49½ feet in height and 97 feet in circumference. Inside there are a few small shrines. The different sections of the castings are welded together. After a good lunch in a hotel nearby, we took a rickshaw ride of five miles around the edge of the bay and obtained a good view of Fujiyama.

Monday 19th. January. I received Will's cable telling me my father was dangerously ill and that Will was starting for Washington. The cable was dated 29th. Dec, so I immediately cabled for news.

EDISON BELL SINGLE SPRING MOTOR N°42

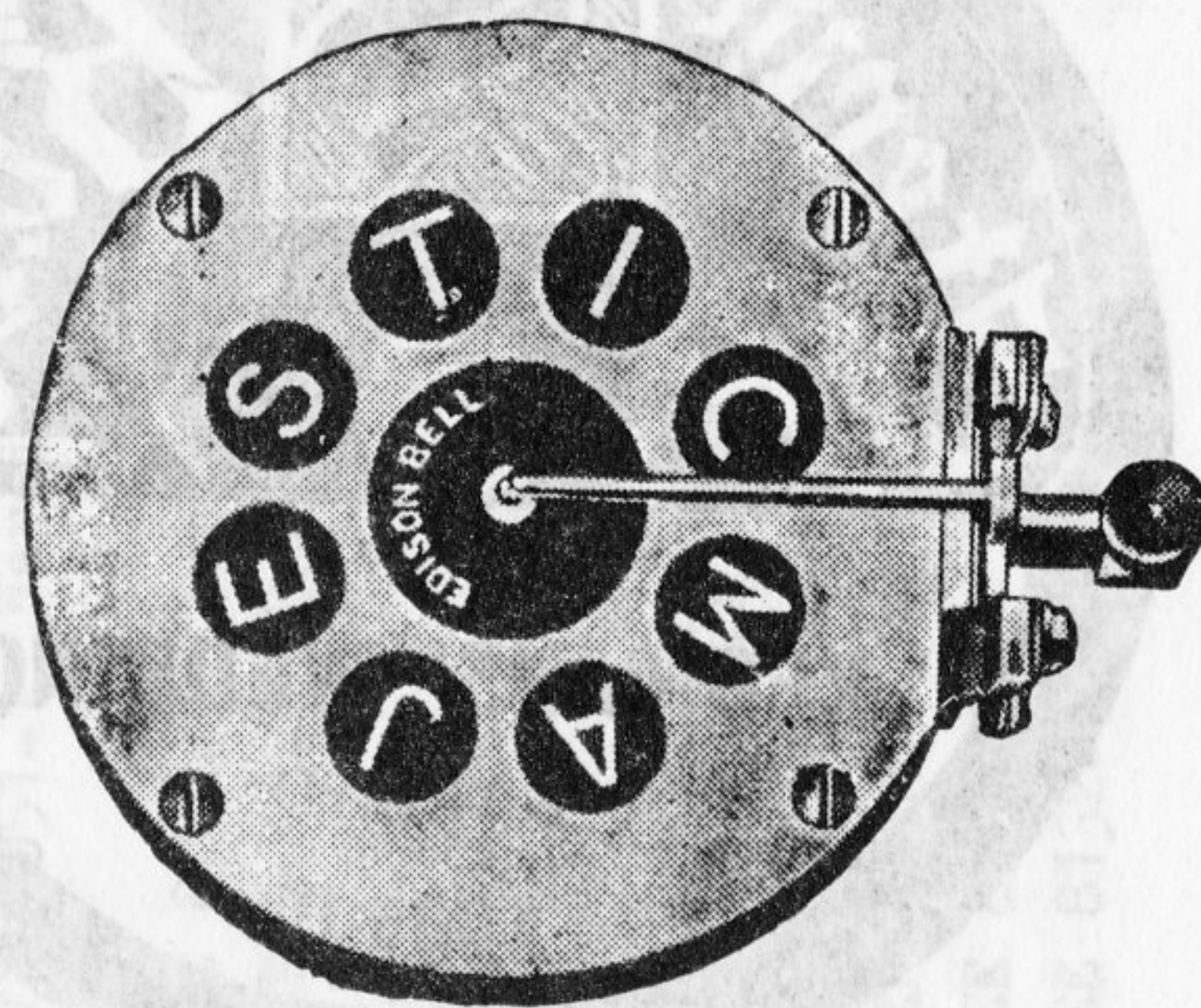


EDISON BELL SOUND-BOXES

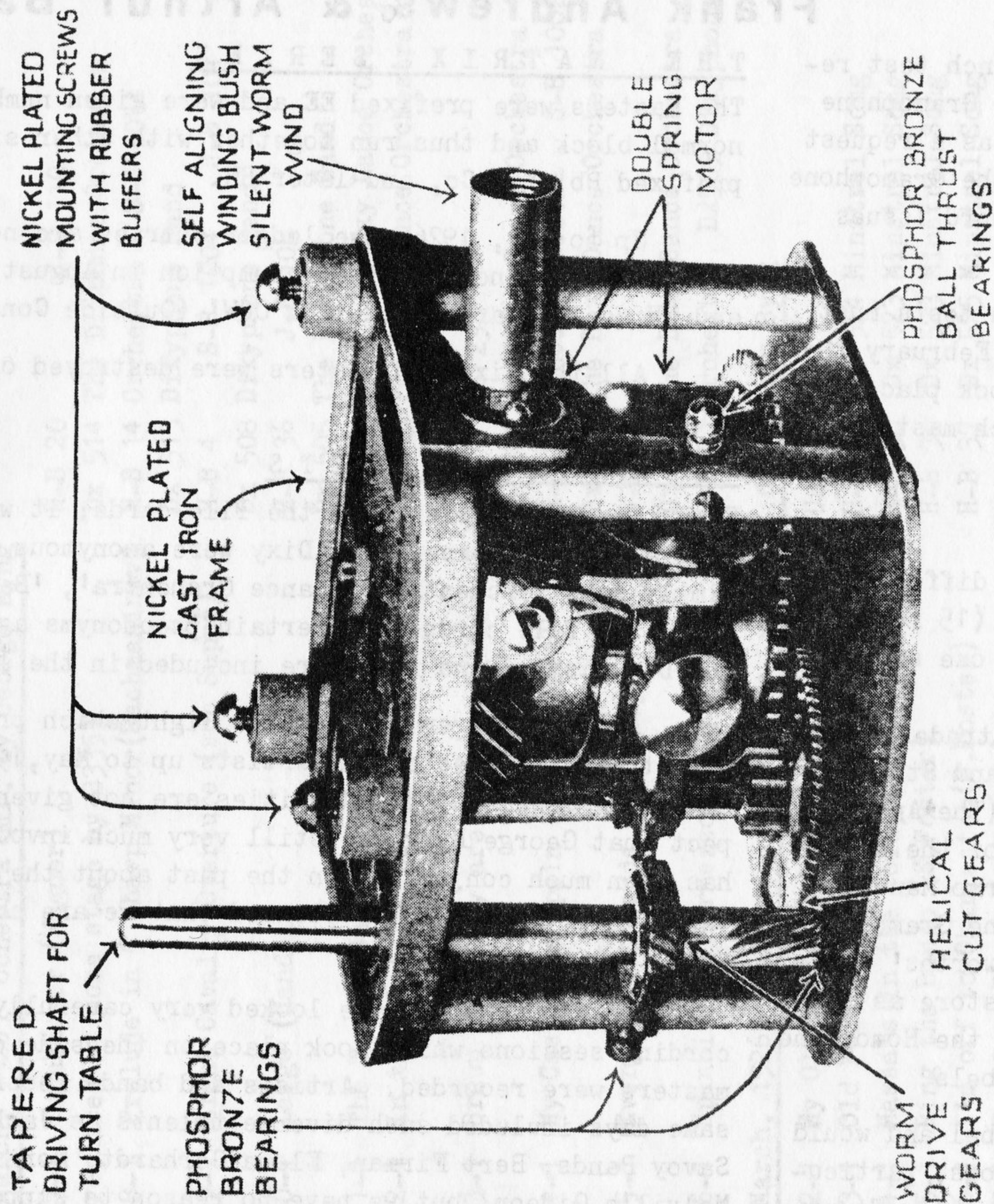
For perfect tone reproduction always use an Edison Bell Sound-box. They are manufactured at our own Factories under expert supervision.

THE EDISON BELL "MAJESTIC"

The Edison Bell "Majestic" Sound-box represents the last word in efficiency. Incorporating many new features it can be relied upon to produce a tone of amazing purity—second to none on the market. Made to hold both steel and fibre needles.



EDISON BELL DOUBLE SPRING MOTOR N° 44

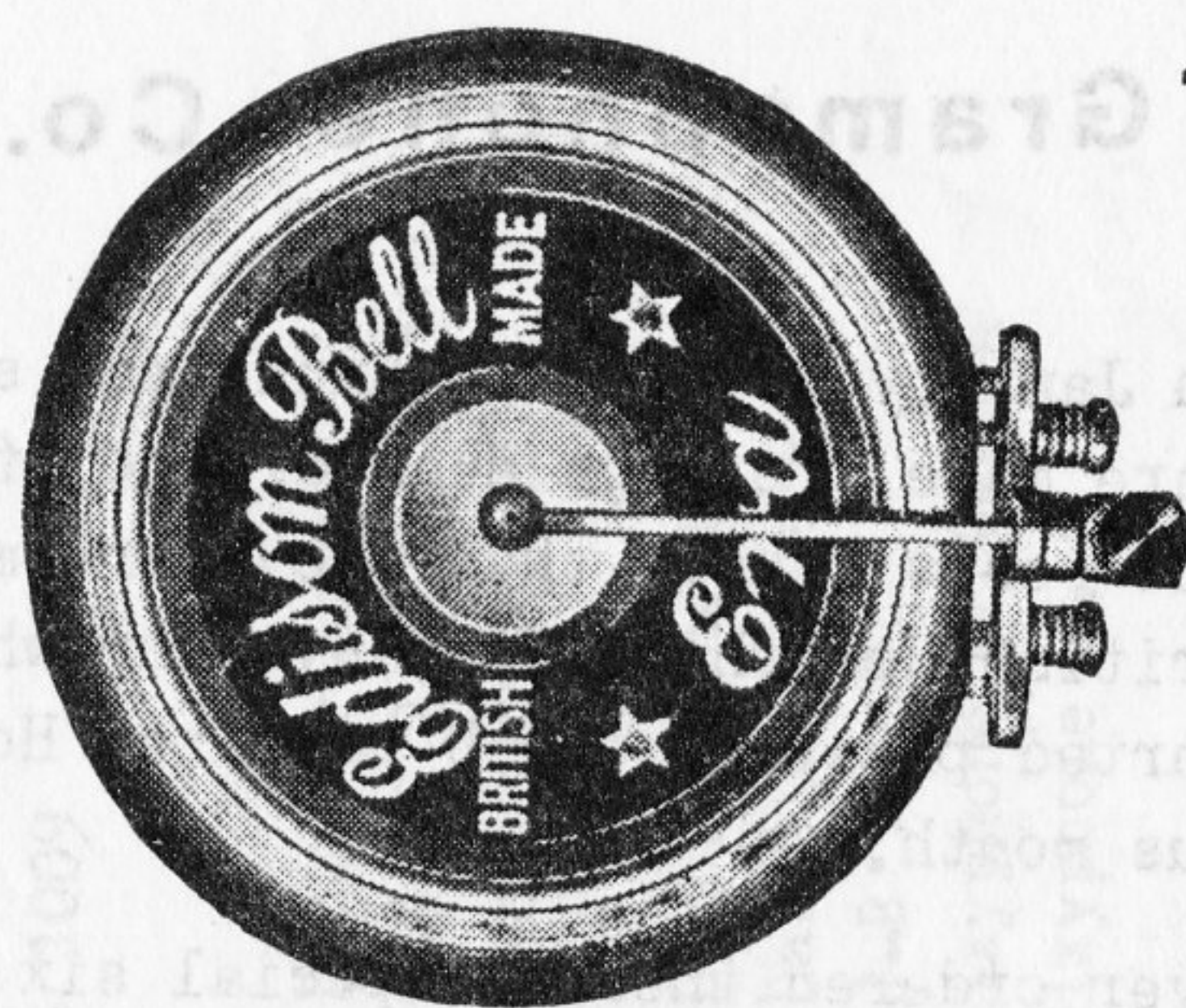
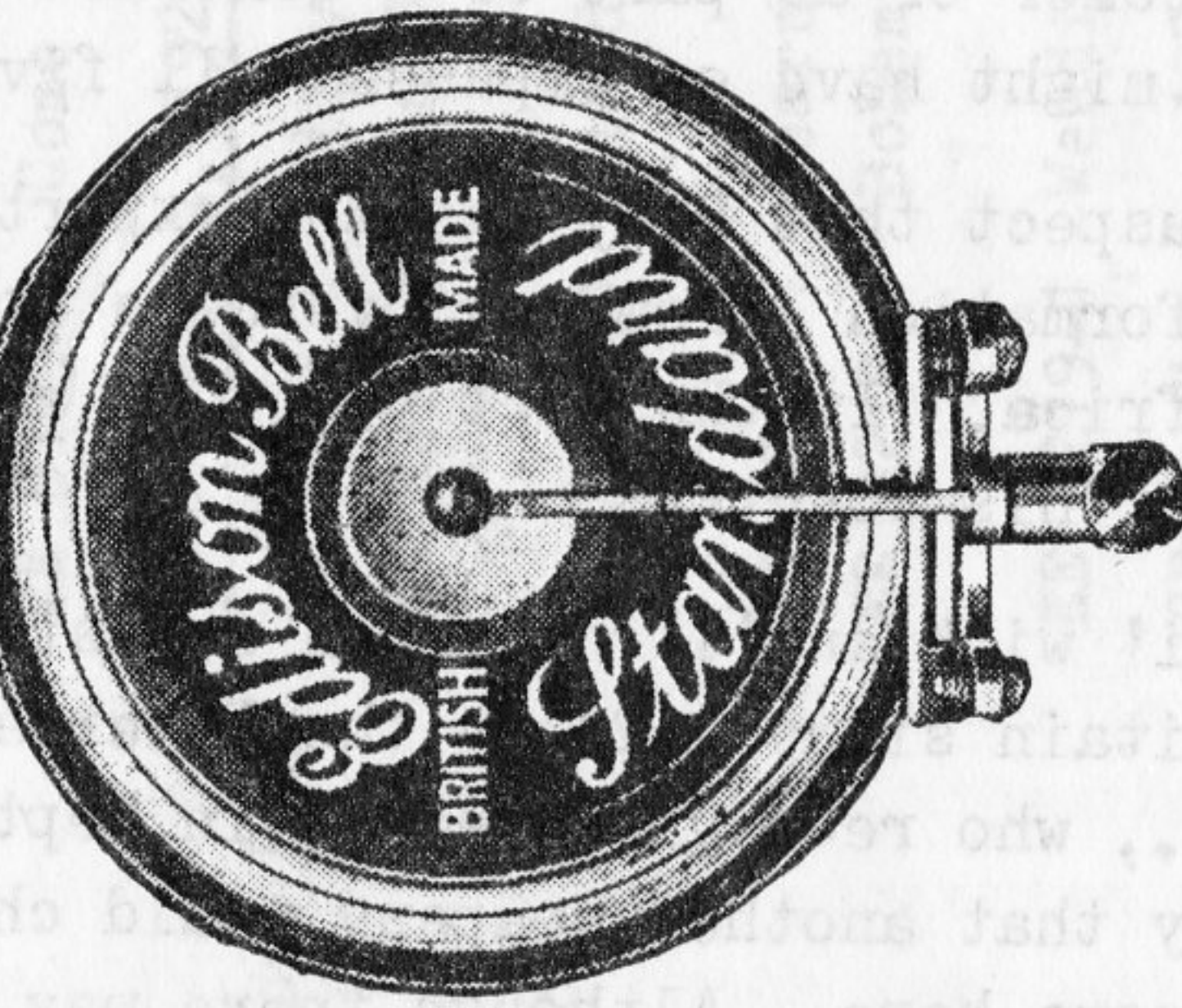


THE EDISON BELL "STANDARD"

The Edison Bell "Standard" Sound-box is reliable in every detail. Strong and handsomely made, it will take either a steel needle or one of the fibre variety, and the reproduced tone will satisfy the most exacting critic.

THE EDISON BELL "ERA"

The Edison Bell "Era" Sound-box is manufactured with the same care and attention that characterises the "Standard," and the tone, of course, is excellent, giving a faithful reproduction of the record.



The Gramophone Co. 6-inch Masters

Frank Andrews & Arthur Badrock

On 14th January, 1926, two unnumbered six-inch test recordings were made for the Head Office of the Gramophone Company. It seems likely that they were made as a request from the British Homophone Company, for whom the Gramophone Co. had started pressing the D prefixed Homochord issues the previous month.

Whoever ordered the two special six-inch tests must have been satisfied with the result. On 22nd February, the first proper session of six-inch recordings took place, and by 9th. December, 1926, a total of 129 six-inch masters had been recorded.

THE LABELS

These six-inch masters appeared on five different labels:- Homo Baby (54 issues), Sterno Baby (15 issues) Dixy (25 issues), Jolly Boys (10 issues) and one solitary Conquest.

We have been unable to trace registered trade marks for any of these labels. Clearly Homo Baby and Sterno Baby were made for the British Homophone Co. (The American, William Sternberg, as well as being director of the Homophone Co. was also sole proprietor of the Sterno Manufacturing Co.). Conquest 2001 is not listed in the Gramophone Co. files under that name but simply as 'Woolworths' and it may have been pressed for that department store as the direct customer or as part of a contract with the Homophone Co., which might have encompassed all five labels.

We suspect that Dixy was an 'export' label and would welcome information from any overseas collectors, particularly in Africa. In the past 35 years we have only found one Dixy in this country.

'Dixi' with an 'i' had been registered as a trade mark in Britain since 1921 by the International Talking Machine Co., who re-registered it in September, 1926. It is unlikely that another company would choose such a similar name for issue here. Although there may be no connection, we also recall seeing the notation 'Dixy' against certain export issue of normal Gramophone Co. material, although the name never appeared on the label.

The significance of using -C and -D suffixes to the catalogue numbers in place of the usual A and B, completely mystifies us.

THE MATRIX SERIES

The masters were prefixed EE and were given numbers in the normal block and thus run together with other size masters prefixed Bb, Yy, Cc, and later HH.

Up to May, 1926, the ledger entries are noted 'For Head Office' and from the resumption in August both the EE and HH masters are noted 'For OCW' (Outside Contract Work?).

All the six-inch masters were destroyed on the 25th. February, 1929.

ARTIST CREDITS

From the records seen, and the file cards, it would seem that all issues except for Dixy were anonymous and the label simply says 'Orchestra', 'Dance Orchestra', 'Baritone Song' etc. The file cards show certain pseudonyms against some of the Dixy issues and these are included in the listing.

Another ledger has come to light which provides us with the identities of the artists up to May, 1926. For the remaining sessions the identities are not given but we suspect that George Byng was still very much involved. There has been much conjecture in the past about the artists on these records and we are pleased that we are able to provide some factual evidence.

In addition we have looked very carefully at other recording sessions which took place on the same days as the EE masters were recorded. Artists and bands recording on the same days included such diverse talents as Jack Hylton, both Savoy Bands, Bert Firman, Elena Gerhardt, Norman Long, and Melville Gideon, but we have no reason to suppose that there is any connection between their sessions and the EE sessions, except for two instances on 5th. March and 15th. April when George Byng also directed a studio orchestra accompanying a singer.

Our thanks are extended to Ruth Edge of EMI and to John Hobbs of Nottingham who let us examine his collection of these uncommon labels. Ron Jewson loaned us the Sterno-Baby for our illustration. Thank you Ron.

NOTES ON THE LAYOUT

We use these abbreviations for this listing:- H-B=Homo-Baby, S-B=Sterno-Baby, J-B=Jolly Bys, Dx=Dixy, Cq=Conquest. Avoiding unnecessary clutter, we omit the the -C and -D suffixes.



14th. January, 1926 Band directed by George Byng

EE 8209-1 Gaietyland Special Test
 EE 8210-1 The Caliph Special Test
 (these matrix numbers not allotted until end of March)

22nd. February, 1926 Orchestra directed by George Byng

EE 7945-1 La Reine de Saba, march (Gounod) H-B 1 Orchestra. S-B 1001
 EE 7946-1 Ukelele Baby (Meskill, Rose, Sherman, Dux 506 The Dixyphone Orchestra
 Bloom) Dux 501 The Dixyphone Orchestra
 EE 7947-1 Hearts and Flowers.descriptive(Tobani) H-B 2 Orchestra S-B 1001
 Dux 503 J-B 102 Cq 2001

22nd. February, 1926 Leonard Hubbard, voc. w. orch. dir. George Byng

EE 7948-1 You forgot to remember (I. Berlin) H-B 11 Ballad S-B 1011
 Dux 518
 EE 7949-1 Uncle Tom Cobleigh H-B 11 Ballad S-B 1011
 Dux 518

22nd. February, 1926 Harry Fay, voc. w. orch. dir. George Byng

EE 7950-1 Old King Cole H-B 39
 EE 7951-1 You must have a little bit of fun Dux 519
 (Woods & Green)

5th. March, 1926 Orchestra dir. George Byng

EE 8044-1 Valencia, one-step (Padilla) H-B 1 Dance Orchestra S-B 1001
 Dux 504 The Dixy Dance Orchestra
 J-B 101 Cq 2001
 EE 8045-1 The Toy Drum Major (H. Nicholls) Dux 503 The Dixy Dance Orchestra
 EE 8046-1 Poet & Peasant, overture (von Suppé) H-B 16 J-B 108
 Dux 516 The Dixyphone Orchestra
 EE 8047-1 Carmen, march (Bizet) H-B 3 Orchestra S-B 1003
 Dux 502 Dixyphone Band J-B 101
 H-B 17 J-B 109
 EE 8048-1 Stephanie Gavotte (Czibulka) Dux 515 Dixyphone Orchestra

EE 8049-1 Plantation Medley (arr David George) Dux 502 Dixyphone Orchestra
 EE 8050-1 Soldiers' Chorus (Faust) H-B 18 Dux 512 The Dixyphone Band
 EE 8051-1 Narcissus (Ethelbert Nevin) H-B 13 S-B 1013 J-B 107
 Dux 504 The Dixyphone Orchestra
 EE 8052-1 London Chimes (arr. David George) H-B 25 Dux 505 The Dixyphone Orch
 EE 8053-1 Boccaccio March (von Suppe) H-B 10 S-B 1010
 Dux 510 The Dixyphone Band
 EE 8054-1 Rastus on Parade (Kerry Mills) H-B 12 S-B 1012
 Dux 501 The Dixyphone Band

18th. March, 1926 Foster Richardson, voc. w. orch. dir. George Byng

EE 8129-1 Come to the Fair (Easthope Martin) H-B 27 Dux 520
 EE 8130-1 Village Blacksmith, Pt. 1. H-B 29 Dux 522
 EE 8131-1 " Pt. 2. H-B 33 Dux 522
 EE 8132-1 The Bellringer H-B 30

EE 8133-1 I am a Friar of orders grey (Reeve) H-B 40
 EE 8134-1 When you and I were seventeen (Rossoff & Kahn) Dux 521
 EE 8135-1 Glorious Devon (Edward German) H-B 26
 EE 8136-1 Yeoman's Wedding Song (Prince Poniatovsky) H-B 6 S-B 1006 Ballad
 EE 8137-1 Toreador (Bizet) H-B 19 Barotone Song. Dux 520

19th. March, 1926 Orchestra dir. by George Byng

EE 8147-1 Tannhäuser (Wagner) H-B 20 J-B 110
 (replaced at some stage by 8335)
 EE 8148-1 Prelude in C Sharp Minor (Rachmaninov) Dux 514 The Dixyphone Orchestra
 H-B 14 Orchestra S-B 1014
 Dux 513 Dixyphone Band
 EE 8149-1 Light Cavalry Overture (von Suppé) H-B 4 S-B 1004 J-B 104
 Dux 508 Dixyphone Band
 EE 8150-1 Largo (Handel) H-B 36 J-B 106
 Dux 505 The Dixyphone Band
 EE 8151-1 The Two of Us H-B 24 Dux 510 Dixy Dance Orchestra
 EE 8152-1 In the gloaming of Wyoming Dux 513 The Dixy Dance Orchestra
 EE 8153-1 Brown eyes, why are you blue? (Brian & Meyer) H-B 23
 Dux 506 The Dixy Dance Orchestra
 EE 8154-1 My Castle in Spain (Isham Jones) H-B 2 Dance Orchestra S-B 1002
 Dux 512 The Dixy Dance Orchestra
 EE 8155-1 Every step towards Killarney J-B 104
 Dux 514 The Dixy Dance Orchestra
 EE 8156-1 Spinnlied Intermezzo (Wolf) H-B 21 Orchestra Dux 509 Dixyphone Band

25th. March, 1926 Leonard Hubbard, voc, w. orch. dir. George Byng

EE 8182-1 My Old Kentucky Home (S. Foster) Unissued
 EE 8183-1 Old Folks at Home (S. Foster) H-B 31 Dux 524 Minstrel Song
 EE 8184-1 Massa's in the cold, cold ground (Foster) H-B 38 Dux 523 Minstrel Song
 EE 8185-1 Ring the Banjo (S. Foster) H-B 34 Dux 523 Minstrel Song
 EE 8186-1 I'm off to Charleston (S. Foster) H-B 37 Dux 525 Minstrel Song
 EE 8187-1 Camptown Races (S. Foster) H-B 27
 EE 8188-1 Old Uncle Ned (S. Foster) H-B 26
 EE 8189-1 Come where my love lies dreaming (Foster) H-B 9 S-B 1009

30th. March, 1926 Orchestra dir. George Byng

EE 8214-1 Kinky Kids Parade (Donaldson) Dux 507 Dixy Dance Orchestra
 EE 8215-1 Tin Can Fusiliers H-B 12 S-B 1012 J-B 110
 EE 8216-1 Picador Dux 511 Dixy Dance Orchestra
 H-B 3 S-B 1003 J-B 108
 Dux 509 Dixy Dance Orchestra
 EE 8217-1 Yearning (J. Burke) Dux 508 Dixy Dance Orchestra
 EE 8218-1 Bohemian Girl, overture (Balfe) H-B 25 J-B 103
 Dux 507 The Dixyphone Orchestra
 Dux 511 The Dixyphone Band

EE 8219-1 Wedding March

30th. March, 1926 Arthur Cox, voc. w. orch. dir. George Byng

EE 8220-1 Rose Marie (R. Friml) H-B 9 S-B 1009 Dux 524
 EE 8221-1 Speak (Tosti) H-B 6 S-B 1006 Ballad
 EE 8222-1 My Old Shako (Trottere) H-B 40 Dux 525

15th. April, 1926 Band dir. George Byng

- EE 8268-1 I miss my Swiss (Abel Baer & Wolfe Gilbert) J-B 105 Dx 515 Dixy Dance Orch.
 EE 8269-1 Sonya (Fred Fisher) J-B 109 Dx 517 Dixy Dance Orch.
 EE 8270-1 Wait until tomorrow night Dx 516 Dixy Dance Orchestra
 EE 8271-1 Raymond H-B 8 S-B 1008
 Dx 517 The Dixyphone Orchestra
 EE 8272-1 Maybe J-B 106
 EE 8273-1 Barcelona (Tolchard Evans & Gus Kahn) H-B 4 S-B 1004
 (Listed on the file card as 'Dixy Dance Orch. but no Dixy issue id shown)
 EE 8274-1 Liberty Bell March (J.P.Sousa) H-B 7 H-B 35 Orchestra
 J-B 105 S-B 1007
 EE 8275-1 Colonel Bogey (J.P.Sousa) H-B 22
 EE 8276-1 Washington Post (J.P.Sousa) H-B 22

26th. April, 1926 Band dir. by George Byng

- EE 8335-1 Tannhäuser (Wagner) H-B 20 J-B 110
 (replaced EE 8147)
 EE 8336-1 Leander Dx 514 The Dixyphone Band
 rejected and destroyed
 EE 8337-1 Night f.t. H-B 20
 EE 8338-1 Valentine tango H-B 19 Dance Orchestra J-B 102
 EE 8339-1 Mignnette, waltz H-B 5 S-B 1005 J-B 107
 EE 8340-1 I wonder where my baby is tonight H-B 8 S-B 1008
 (f.t.) (Donaldson & Kahn)
 EE 8341-1 Fooling F.t. unissued
 EE 8342 Then I'll be happy (Friend-Clare-Brown) H-B 10 S-B 1010
 EE 8343-1 You've got those wanna go back again blues f.t. H-B 21 Dance Orchestra

27th. April, 1926 Band dir. by George Byng

- EE 8344-1 Valse des Fleurs H-B 5 S-B 1005
 EE 8345-1 Faust, Pt.1. (Gounod) H-B 23
 (Bb 8346 - 8351 are by a singer, irrelevant to this series)
 EE 8352-1 Faust, Pt.2. (Gounod) H-B 24
 EE 8353-1 Normandy unissued
 EE 8354-1 Sentimental Me (Rogers & Hart) unissued
 EE 8355-1 H.M.S. Pinafore (Gilbert & Sullivan) H-B 41
 EE 8356 H.M.S. Pinafore (Gilbert & Sullivan) H-B 41
 EE 8357-1 Barcelona, one-step. (Evans & Kahn) J-B 103

28th. May, 1926 Band dir. by George Byng

- EE 8433-1 Valentine H-B 13 S-B 1013
 EE 8434-1 Oh! Lady be good (Gershwin) H-B 7 S-B 1007
 EE 8435-1 Dreaming of a castle in the air H-B 16
 EE 8436-1 Sometime Waltz H-B 17
 EE 8437-1 Matador, one-step H-B 18
 EE 8438-1 Indian Dawn, f.t. unissued
 EE 8439-1 Behind the clouds (Davis & de Sylva) unissued
 EE 8440-1 My Irish Home, Sweet, Home. waltz H-B 14 Dance Orchestra S-B 1014
 EE 8441-1 Bobadilla, one step H-B 15 S-B 1015

EE 8442 Raymond Overture, Pt.1. H-B 15 S-B 1015

18th. August, 1926 Vocal with Orchestra

According to the ledger, the recordings that day consisted of HH8843 to HH8846 'bass with Orchestra'; EE8847 'Vocal with orchestra' and HH8848 to HH8851 'vocal with orchestra'.

In fact HH8843 to HH8846 are popular songs of the day sung by a 'baritone' and can be found on Homochord D1008 & D1009 as by Stephen Arthur. The solitary EE master would appear to belong to the second block:-

- EE 8847-1 Oh! Charley, take it away H-B 31
 HH 8848 Oh! Charley, take it away Hom D999 as Bobby Foster
 HH 8849 Little puppy dogs Hom D999
 HH 8850 Gimme a little kiss, will Ya huh? (Pinkard, Turk & Smith) Hom D1010
 HH 8851 Some other bird whistled a tune Hom D1010

1st. September, 1926 Dance Band

- EE 8907-1 That Certain Party (Donaldson & Kahn) H-B 37
 EE 8908 Ukelele Dream Girl H-B 32
 EE 8909-1 Perfumes of the past H-B 35 Dance Orchestra
 EE 8910-1 Pearl of Malabar H-B 39
 EE 8911-1 Thanks for the buggy ride (Jules Bufano) unissued
 EE 8912-1 I'm sitting on top of the world f.t. (Henderson, Lewis, Young) H-B 36
 EE 8913-1 I'm knee deep in daisies f.t. (Ash, Shay, Goodwin, Little, Stanley) H-B 30
 EE 8914-1 Always wz. (Irving Berlin) H-B 29

7th. September, 1926 Dance Orchestra

- EE 8915-1 Prisoner's song wz. (Guy Massey) H-B 28
 EE 8916-1 There's a shine for every shadow H-B 34
 EE 8966-1 Tango Sentimentale H-B 38

(It is possible that a block of 10 masters was allocated for the first session and only eight were used, the other two being carried over to the 7th. Sept.)

16th. November, 1926 Dance Orchestra

- EE 9648-1 Katinka (Tobias & Russell) F.t. H-B 52
 EE 9649-1 When the red, red robin comes bob, bob, bobbin' along (Harry Woods) unissued
 EE 9650-1 Lonesome and sorry f.t. (Conrad & Davis) H-B 48
 EE 9651-2 My Carmenita one step H-B 42
 EE 9652-2 Good-night f.t. H-B 44
 EE 9653-1 Chinese Moon f.t. H-B 47
 EE 9654-1 Toledo one-step H-B 46
 EE 9655-1 When it's twilight on the Missouri H-B 51

19th. November, 1926 Tenor with Orchestral acc.

- EE 9669-1 After I say I'm sorry (Donaldson & Lyman) H-B 53
 EE 9670-1 In the middle of the night (Donaldson & Rose) H-B 50

EE 9671-1 Always (I. Berlin) H-B 4 E-B 43
 EE 9672-1 Poor Papa (Woods & Rose) H-B 4 H-B 49

19th. November, 1926 Band

EE 9673-1 Love's dream after the ball (Czibulka) H-B 44
 EE 9674-1 El Capitan March (Sousa) H-B 49
 EE 9675-1 Melody in F (Rubinstein) H-B 48

2nd. December, 1926 Band

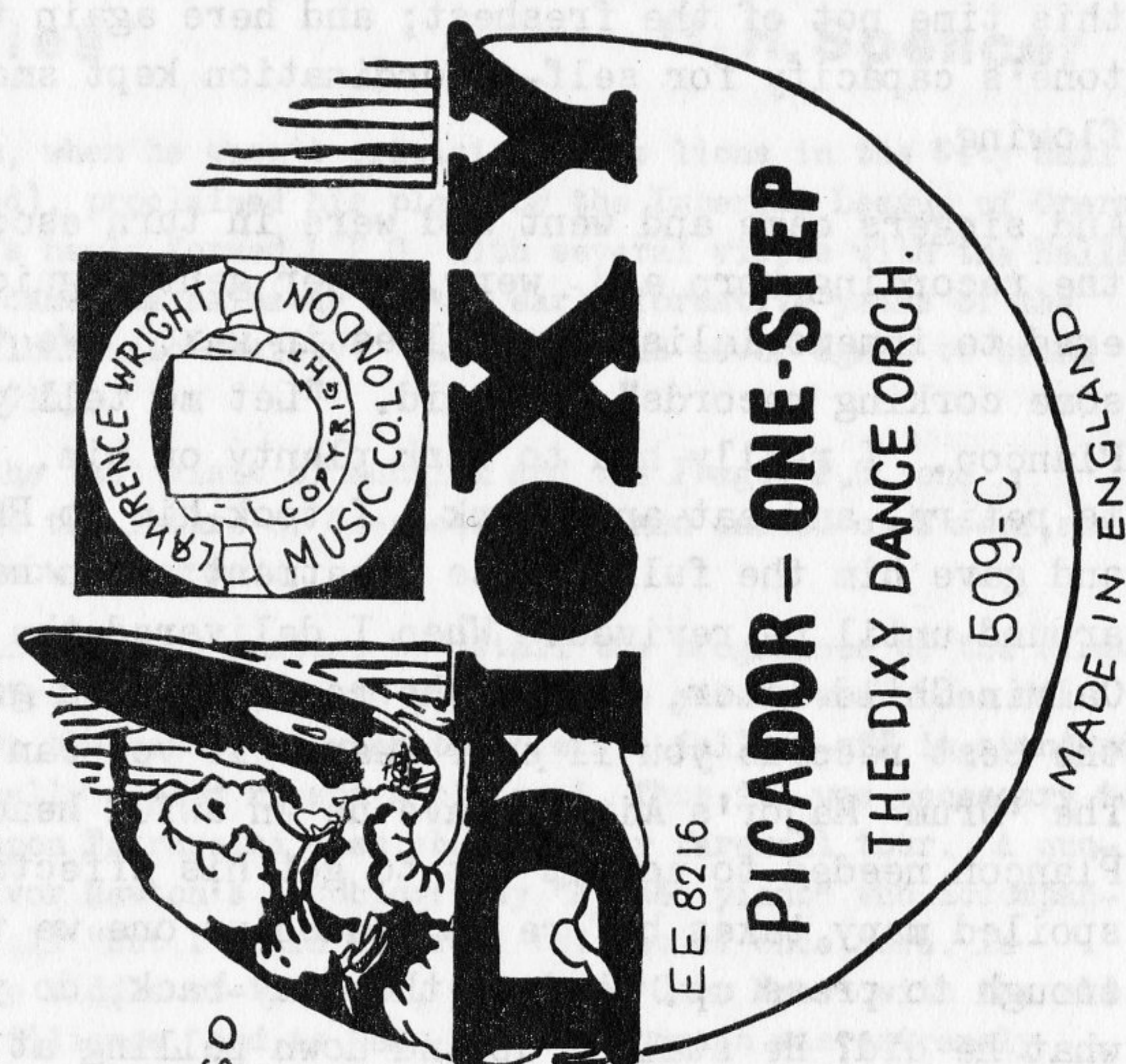
EE 9711-1 William Tell Overture (Rossini) H-B 46
 - The Calm
 EE 9712-1 William Tell Overture (Rossini)
 - Finale H-B 47
 EE 9713-1 Grand March from 'Aida' (Verdi) H-B 42
 EE 9714-1 'Anvil Chorus' - 'Il Trovatore' (Verdi) H-B 52
 EE 9715-1 Songs for Jack and Jill H-B 54
 EE 9716-1 Angel's Serenade (Braga) H-B 54
 EE 9717-1 Marche Lorraine (Ganné) H-B 51
 EE 9718-2 Gavotte from 'Mignon' (Thomas) H-B 53

9 th. December, 1926 Instrumental Trio

EE 9748 Carnival of Venice (Frosini) H-B 43
 EE 9749-1 Blue Danube Waltz (Strauss) H-B 45
 EE 9750 The whistler and his dog (Pryor) H-B 50

We are grateful to Max Carter who photographed the Conquest, Jolly Boys, Baby-Homo and Baby Sterno labels. Frank Andrews provided a transparency of the Dixy label. Being black on red your Editor had to project the transparency on to a piece of paper and trace the design in black on white, from which our printer produced a miniature.

See also
 page
 1848



MR. VICTROLA

(Editor's Introduction: . . . The other day I was searching through my copies of the mainly-jazz magazine "The Record Changer" of 1949 to find a reference to 'Boris Rose' records, when my eyes lighted upon this article. It is a form of obituary to Emilio de Gogorza and is from the August, 1949, issue.

"I suppose that a certain number of those who habitually turn first to the obituary columns of their morning newspapers were aroused to loving memory on 11th. May (1949) upon learning of the passing of Emilio de Gogorza. Such New York dailies as mentioned the fact at all were all thrifty of details. Here is what the New York Times had to say:

'Emilios de Gogorza, noted baritone and head of the Curtis Institute's vocal department from 1926 to 1940 died of a heart attack in his studio at 110 West Fifty fifth Street. He was 76 years old.

Born in Brooklyn of Spanish parents, he was taken to Europe as an infant. After studying in France and England, he returned to the United States at 21 to assist Mme. Marcella Sembrich in recitals throughout the country.

He was the first artistic director of the Victor Talking Machine Company. After retiring from a brilliant singing career, he devoted himself to coaching vocalists. Mr. Gogorza leaves his widow, the former Mme. Emma Eames.'

Well, there you have the bare outline which need only be corrected to the extent of asserting that while Mme. Eames remained Mrs. de Gogorza from the time the two were wed in 1914 until her spouse breathed his last, she could never be identified otherwise than by her self-appointed identity, Mme Emma Eames. (The twain had not existed as a family unit for a score of years.)

Emilio de Gogorza, like ever so few others of this writer's acquaintance, was what is meant by definition of "gentleman" as a gentle man. During his post-singing life Mr. de Gogorza was of necessity to his well-being a quiet man, for his robustiousness had failed and his heart would take just so much and no more. He was most pleasant in social intercourse and if he allowed himself a modicum of vanity, that was directed (most justly, I agree) toward his authority as an interpreter of the songs of Claude Debussy.

But let's go back to the years that are gone, those mellow years surrounding the turn of the century when recording was an infant enterprise. The young Spanish baritone,

scarcely more than a youth, had already perforce abandoned opera on his arrival in America, circa 1896. (His eyesight had never been good and he required very strong lenses to make his way about safely - hence he could not be seen to advantage in opera.)

By the time de Gogorza had been with us for half a decade, his teaching abilities had received considerable recognition, his gift of diplomacy was marked as "something really special" and he had recorded for four companies under five names and on both cylinders (soft brown wax) and discs. The recording names he used were, besides his own, Carlos (or Signor or Señor) Francisco, Herbert Goddard, M. Fernand and Edward Franklin.

It is to Emilio de Gogorza's powers of diplomatic persuasion that we owe a substantial portion of the pre-electric Victor catalog, that galaxy of outstanding vocalists who, wary of what the results of having released recordings of their art for public sale would do to their reputations, needed the gentle reminder that a singing career is a sometime thing, whereas royalties of appreciable emolument might well continue to be forthcoming long after the rose had faded away. Stubborn cases were dealt with thus: "It's not only your reputation I want to preserve; it's my own. Let us make a duet for the Victor and if you go down, I'll be there with you." It always worked!

Meanwhile, Mr. de Gogorza was establishing himself in high favor with critics and audiences as one of the authoritative concert singers of the new century. Reading over the reviews of such unforgiving men as Aldrich, Krehbiel and Henderson, one gathers that rich and rare were the jewels this man imparted to his hearers. His delivery of Grand Airs from Opera brought forth the highest encomiums and art song was acknowledged to find its highest fulfillment in his custody; nor was he found wanting in drawing-room ballads and even lesser texts, as his lengthy recorded catalog will attest. (De Gogorza probably made more records than any serious singer of his time and each was as nearly perfect as recording and reproductive processes would allow.) In joint recitals with Mme. Eames, both before and after their marriage, he often was called upon

EDWARD HILL

to save the performance, for the ladies' powers were by this time not of the freshest; and here again the bari-tone's capacity for self-subordination kept smooth waters flowing.

And singers came and went and were in turn escorted before the recording horn and were, under gentle guidance, suffered to immortalise themselves in wax. "We turned out some corking records", he said. "Let me tell you about Plançon. I really had to work plenty on him. He wanted to retire, and eat and drink. I took him to Philadelphia and gave him the full course treatment; then had to wait around until he revived. When I delivered the bill to Calvin Child later, he hit the roof. But we got some of the best records you'll ever hear - if you can find them. The 'Drum-Major's Air'** gave us an awful headache. Plançon needed to act it out to get his effects and we spoiled many takes before he handed us one we thought good enough to press up. And at the play-back, do you know what he did? He stalked up and down pulling at his beard. When the record ended, he said, "Gogorza, that is not me - and yet of course, it must be me - who else could sing it that way?"

That is just one of the many stories, and it is by no means the best. The others may never be told for Mr. de Gogorza was adamant in refusing to write his memoirs despite fervent pleas by many who wished to have the benefit of a standard reference work on early recording history. He said there was so much that he did not remem-

ber accurately and that even the slightest departure from accuracy he would not risk.

Any mention of his unpublished record of Debussy's 'Voici qui le printemps' was the occasion for a scene. The song, electrically recorded, was his last activity for the Victor Company, and he harbored an abiding resentment that it had not been issued. "Maybe they'll bring it out some day, if someone can convince them that money-in-a-hurry is not all that matters." Well, perhaps they will, some day, but I doubt it. The only de Gogorza record in the current catalog is the 1927 coupling of 'La Paloma' and 'La Golondrina' and I advise you to buy it without delay, lest it be absent from the next edition. It is decidedly worth while, for both songs were brought to popularity by this singer, who had previously sung them many times in the old acoustical days on records of various sizes and colour of labels.

He had given a lesson on the morning of 10th. May and was seeing his pupil to the door. His soul took flight in the twinkling of an eye. On 13th., they took him back to Brooklyn."

** Plançon's singing of the "Drum-Major" is a great favourite of mine and I was pleased that it was re-issued in the EMI set 'A Record of Singing'. It is a great performance.

I am also very fond of the Gogorza and Caruso duet "A la Luz de la Luna" (Anton). The two voices blend sympathetically, and Gogorza proves himself an equal to Caruso; together they raise this song to gem quality.

Editor

The Phonographic Teacher

This article was extracted by Tom Gray from 'Chambers Journal' of May, 1898. The author was not named.

"A movement is on foot for bringing in phonographs as aids to the teaching of foreign languages. It is not by any means a new idea, though it is only recently that it has been practically taken up. When Edison invented the modern marvel he foresaw that it would be available for this purpose, though a good many years without the suggestion then made having been adopted. From the moment the possibility of recording and repeating sound was practically demonstrated it was obvious something like a Royal road to the learning of languages had been opened, and not only that, but that a very important aid to the teaching of instrumental music and singing had also been introduced.

The time seems to have come when these practical developments of the invention may be expected on a considerable scale. The phonograph is not likely now altogether to supersede the living teacher either of music or languages where the living teacher is available; but it may

to a very important extent supplement and assist the teacher, and in a good many cases where good personal instruction cannot be had it may be an extremely useful substitute. There are, for instance, many persons living in villages and remote country houses who would be glad to learn French, German or Italian, but who are deterred from doing so by the difficulty of getting teachers who can impart to them the correct pronunciation. Translation, grammar, idioms and so forth may be gained from books; but for the power to speak a foreign language it is necessary to hear it spoken by the tongue of a native, and an educated native.

Now this is just what the phonograph may be made to afford. Most persons by this time know what the instrument is. When the cylinder has received its impression, whatever it may be, it may be stored away. Whenever it is desired it may be slipped into position on the phonograph, and the mere touching of a switch sets the mechanism in motion and brings forth the sound - not, it is true, quite so clear and distinct as the original sound, but sufficiently so for all the practical purposes of teaching. It is easy to

conceive of many of the purposes to which the thing may be put. A young lady in a remote country house has, we will suppose, a new piece of music which she cannot quite master or about the correct rendering of which she is not quite sure. She wishes to know the best executants would interpret it. If she has a phonograph at hand, it may shortly be quite possible for her to write to her music seller and request him to send her Grieg's or Paderewski's rendering of the piece. By return of post she may get a little box perhaps six inches long and three inches square, containing the cylinder. She will merely unpack it, slip it on to the phonograph, put the ends of two tubes in her ears, touch a button, and immediately Grieg or Paderewski will be playing to her the piece which she has been studying. And they will play it over and over again if she wishes it. If it is a full volume of sound, it may be heard clear and strong from a funnel or trumpet, and without the assistance of the ear tubes. It will not be altogether the pure bright tones of the Broadwood or Erard that the great players are sitting at; there is a certain resonant twang which further developments may possibly overcome, but which at present detracts somewhat from the enjoyment of it as music; but as a means of studying the niceties of style, of execution, of light and shade and expression, it is practically as good as having the actual performers. It is a literal and infallible reproduction of their playing.

And the same thing may be done in the case of a song. Anyone wishing to know how a Patti or a Santley would render a given passage may summon these distinguished vocalists - assuming, of course, that their rendering has thus been stereotyped - and may set them singing just as often and as long as may be required.

The only objection to this that it is easy to conceive is, that it will tend to make musicians into mere imitators instead of encouraging them to express their own feelings and ideas in their own individual way. In the use of the phonograph for the learning of a language not even this objection can be raised, for the less individuality an Englishman can introduce into his articulation and pronunciation of his French or German the better. He can learn to speak and to understand a foreign tongue only by dint of constant repetition and imitation, and the phonograph is just the

(continued on page 1879)

Concert Going in Sheffield in the Nineteen-Thirties

G. H. Spencer

These reminiscences have been sparked off by a nostalgic look through programmes which have been gathering dust for forty to fifty years and now help to recall some of the many outstanding performers and performances in the decade prior to World War II. Since the remarks are based on a personal recollection, with no "research", there are many omissions, and possibly some - I hope not too many - mistakes due to lapse of memory.

At the beginning of the period there were four theatres in the city - The Lyceum, Theatre Royal, Hippodrome and Empire. The main concert hall was the Victoria Hall and we looked to the Montgomery Hall for performances by many light opera groups.

The theatres were lost one by one and we have gained the City Hall, not always with advantage, as when Adolf Busch refused to play because he could hear drumming from the dance floor beneath him, and when persuaded back on to the platform he played straight through the programme (with Rudolf Serkin) with no interval and no encores, and more recently, the Crucible Theatre which not even its most ardent advocates would claim to be ideal for opera performances.

There were in fact very few of the leading artists of the day who did not include Sheffield in their journeys, thanks first to Lionel Powell and later Harold Holt who 'ran' the International Celebrity Concerts. The Amateur Musical Society (conducted by Dr. Frederick Staton) provided rather more of the less familiar music, and a carol concert at Christmas time; whereas the Sheffield Musical Union, where Sir Henry Coward reigned supreme, concentrated in the main, on the choral classics and always, a performance of the Messiah in December. The Sheffield Philharmonic Society was formed in 1935, taking over and expanding the role of the A.M.S. and eventually, to some extent, the S.M.U.

Concert-goers of the 'Twenties' and 'Thirties' owe a deep debt of gratitude to Mr. Wilfred Stephenson who organised nationwide Saturday night concerts, centered on the Victoria Hall, where most of the leading British artists of the day, often with local support, could be heard for the amazingly low price, even for the period, of six pence per seat. There was an exception when Sir Hamilton Harty brought the Halle Orchestra, led by Alfred Barker, then at its peak, to the Victoria Hall and the tickets cost two shillings and sixpence. His programme included Ravel's Bolero, then recently composed.

Midway through the decade, Ibbs and Tillet organised concerts of a very high standard which unfortunately failed to meet the response they desired and there was a sad note finally (February, 1938) which read, "The management wish to thank the subscribers who have expressed their appreciation of these concerts by their attendance, but have to convey their great regret that through lack of general support they are reluctantly obliged to discontinue the series."

For opera, one could look forward to an annual visit from the Carl Rosa Company, usually following the Lyceum pantomime, for two or three weeks. In the twenties the B.N.O.C. made memorable visits to the Hippodrome and some of their artists were heard again, in the thirties, at the Empire. There was also the Sheffield Grand Opera Society which nurtured local talent to such an extent that at least two of its leading singers found greater fame with the Carl Rosa Company.

Undoubtedly, the highlights of the activities mentioned were provided by the "Celebrity" concerts. Their discontinuance together with the closure of the Lyceum are the greatest losses the City has suffered, in the musical sense, in the years following the World War II. One has only to list the artists who appeared for Powell and Holt to realise what is now missing from the musical scene:

Orchestras - London Symphony (Albert Coates) : Berlin Philharmonic (Furtwängler) : Vienna Symphony (Kubastka) : London Philharmonic (Beecham) : Prague Philharmonic (Kubelik).

Singers - Austral, Lydia Lipkowska, Galli Curci, Slobodskaya, Tauber, Supervia, Dal Monte with husband Montesanto, Robeson, Tibbett, McCormack, Pagliughi, Tetrassini (her "farewell" tour), Hislop, Gigli, Eva Turner, Borgioli, Chaliapine, Brownlee, Sabine Kalter.

Instrumentalist - Paderewski, Cherkassky, Wolfi (later to emerge as Wolfgang Schneiderhan, leader of the Vienna Symphony Orchestra) Vronsky, Dorfmann (who seems to have been the most popular supporting artist), Kreisler, Volterra, Simon Barer, Iso Elinson, Rachmaninov, Schnabel & Huberman (in a joint recital), Heifetz, Horowitz, Lerner Quartet, Kilenyi, Ida Haendel (a young prodigy), Menuhin (an even greater prodigy), Michal Hambourg Piatigorsky.

I remember Albert Coates telling the audience that he proposed to make the L.S.O. the finest orchestra in the world. Well, he may not have done that but it survived the desperate thirties and is now second to none in this country.

Beecham, when he wasn't criticising the lions in the City Hall (since removed), proclaimed his plan for the Imperial League of Opera and he and his newly formed L.P.O. with several visits with the Halle Orchestra, became the mainstay in the early formative years of the Sheffield Philharmonic Society. Sadly, he was never again to bring opera to the City.

After the last visit of Kubelik and the Prague P.O. one wondered about the future of Czechoslovakia and indeed of Europe, and was soon to know the worst.

It would serve no purpose to detail the programmes of the singers who appeared. It is true to say that one seldom went home disappointed. On the occasions when there was a falling-off in standard there was usually a good reason - old age! Thus it was necessary to look kindly upon Tetrassini when she made her farewell tour. A quotation from Ivor Newton's autobiography "At the piano" who accompanied, says it all "But I heard the real Tetrassini once more. In Bristol in the middle of the tour, she sang 'Caro Nome' with the old effortless brilliance, and to hear her do so again was extremely toughing. 'Madame', I said as soon as we reached the side of the stage, 'That was wonderful!' 'It was not wonderful,' she murmured, looking extremely surprised and crossing herself devoutly, 'It was a miracle!'"

Lydia Lipkowska was herself an ageing soprano when she deputised for an indisposed John McCormack in the 1930/31 season. This double unfortunate because, at that time, although McCormack had long forsaken opera, he was singing well. When he came on two occasions later there was some noticeable deterioration in his vocal quality even though his interpretive powers were unimpaired.

Galli-Curci made her two appearances early in our decade, preceded by a reputation based almost entirely on her gramophone records which had sold in tremendously large quantities in the ten years or so up to 1930 (and of course, continued to do so). It cannot be denied that Sheffield did not hear her at her best because by 1930 her vocal decline was in evidence and the ability to reach the high notes 'in alt' effortlessly had left her. Nevertheless, enough remained of the beautifully produced tone and the greatness which had made her reputation, and can still be demonstrated by playing her records, to make one feel grateful for the opportunity, which these concerts provided, of hearing her sing. A few years ago in a broadcast, Joan Sutherland expressed the pleasure which she had had in meeting Galli-Curci. How much better to have heard her sing!

It is a moot point whether an artist should continue before the public once a decline has been detected. Callas, in recent times has provided a rather unfortunate example. Even Gigli, who visited Sheffield on two occasions when still at the height of his powers returned to this country after World War II and while demonstrating the qualities just noted in Galli-Curci in the autumn of her career, must rest his reputation on what had gone before.

On the other hand there is nothing more tragic than to lose an artist at the peak of an illustrious career; and no tragedy greater than the death of Conchita Supervia, in child-birth, in the mid-thirties. Hers was not an outstanding voice in the sense of Flagstad or Ferrier. It had a vibrato which in a lesser singer could have been disastrous and the quality of sound varied through its wide range. The beauty and personality of the singer was unique and a power of expression which shone through everything she sang. She was a noted Carman (one of the very few to get the better of Beecham at Covent Garden) and brilliantly outstanding in Rossini, whether as Cinderella or Rosina. On the concert platform she would sing Spanish songs, in costume, with guitar accompaniment and groups of English songs in which every word could be heard clearly. It says a great deal for her sincerity to know that upon her marriage she adopted the Jewish faith of her husband. Again, to quote from Ivor Newton's book, her 14 year old son by a previous marriage summed up by saying, "Mama has been spared a lot, she couldn't have borne to grow old. There's a lot to be thankful for. She would have hated to lose her looks and her voice. She couldn't have borne life in obscurity."

Of all the singers mentioned, arguably the greatest was Chaliapine. His career stretched back some thirty years or more before his Sheffield appearance and his successes had been achieved in most of the greatest opera houses of the world. He chose his recital from a printed programme consisting of English translations of about 100 items - opera arias, songs and ballads, the copyright incidentally, being held by Fred Gaisberg of H.M.V., who also arranged the Chaliapine version of 'The Song of the Volga Boatman'. Before each song, the number was announced by the singer.

Richard Tauber had a career which divided roughly into three parts. First, as a fine lyric operatic tenor equal to any of his contemporaries, as early recordings prove. Then, as a singer of operetta - mainly Lehar, who wrote some of his best works with

Tauber in mind. Later he became recitalist whose programmes invariably included lieder of the highest quality. Because of Hitler he spent much of his time in England where he met and married Diana Napier, a film actress. At one of his Sheffield concerts when she was sitting in the circle, he sang a song which he had composed in her honour.

He used less and less German and more and more English; then towards the end of his life, after the war, he returned to opera, and made a memorable re-appearance in Mozart, at Covent Garden. I have three programmes of his visits to Sheffield during our decade. Only one contains opera (Mehul and Mozart). For the rest it is Schubert, Schumann, Wolf and Grieg: with Lehar to finish. A great singer!

For the remainder it will suffice to recall Lawrence Tibbett. Apart from records of popular opera and songs his reputation in this country rested on a number of films such as the rogue song and the New Moon. He was the finest American baritone of his generation, having his first success at the Metropolitan in 1925, as Ford to Scotti's Falstaff and in the process outshining the older man, to wide acclaim. His only comparable rival, John Charles Thomas, did not endear himself either to Chaliapine as Mephistopheles and Hislop in the title role. However, "off the air" recordings of the Metropolitan with Tibbett as Rigoletto, Simon Boccanegra and Iago are pretty convincing.

His programme was a long one. Starting with Handel, where he appeared momentarily to forget his words, he sang the Pagliacci Prologue, then a group of lieder, further opera and then two groups of songs, the first including Edward by Loewe and the second The Song of the Flea by Moussorgsky. The supporting artist was Michal Hambourg who appeared only once, but the concert lasted about three hours.

The list of instrumentalists is impressive. Kreisler made four appearances and remains in the memory as the overall king of violinists. He obviously had the right temperament when one considers that, for example, in 1934 between 2nd. March and 2nd April he made 29 appearances, as far apart as Brighton and Aberdeen. His programmes followed the pattern of first a sonata (Beethoven, Grieg, Franck) then unaccompanied Bach, and finally miscellaneous pieces, including his own. In the 1930/31 season he played the Mendelssohn concerto, with piano accompaniment. His true stature was revealed by a visit to Manchester when at a Hallé Concert he played the Brahms concerto with Malcolm Sargent conducting.

Menuhin made three appearances. First as 'Master' Yehudi Menuhin and later as the mature artist which he soon became. Now as an 'elder statesman' he has fully justified all the hopes which those early concerts inspired.

Horowitz came twice to the City Hall and left behind a recollection of extreme clarity of fingerwork emphasised perhaps, by the echo thrown back from the side walls to the seat. The Paderewski recital has left no such recollections, maybe because it took place at the Victoria Hall. However, since his playing now tends to be under-rated his uncompromising programme is worth quoting, rather fully:

1. Variations and fugue on a theme by Handel (Brahms)
2. Sonata in D minor Op 31 No 2 (Beethoven)
3. Sonata in B minor (Chopin)
4. Nocturne, mazurkas and études (Chopin)
5. Items from first group of preludes (Debussy)

The following quotation from Fred Gaisberg's book says a great deal about the man: "Powell's last venture before his death was a tour with Paderewski which resulted in substantial loss, owing to the prevailing depression. After the last concert Paderewski, as was his custom, gave a supper to all concerned. After teasing the deeply dejected Powell he forced him to declare his losses and then promptly wrote out and handed him a cheque for £4,000, the full deficit."

In a period when so many of the world's finest pianists were heard the abiding memory of the greatest is Rachmaninov, whose several visits, including the 1936 Festival, left no doubt, at least in one mind, that here was the pre-eminent pianist of the age. Whether this judgement should be altered in view of the subsequent achievements of Horowitz or indeed whether Heifetz should supersede Kreisler because of his later brilliant career, cannot be judged because neither has been heard here again.

The short-lived seasons of the Ibbs and Tillett management started in October, 1935, with a concert by Myra Hess, Jelli d'Aranyi and Gaspar Cassado. It was followed by Elisabeth Schumann and Cyril Smith, Edwin Fischer and Keith Falkner, and the season concluded with a recital by Cortot in March, 1936. (As I have no programmes for the last two concerts, I cannot be sure that they took place.)

Then we had Segovia/Smeterlin; d'Aranyi/Fachiri/Lamond; Kipnis Scharer; with Austral/Szigeti to conclude in February, 1937. The season 1937/38 brought this rather distinguished series to an end with Cortot; Elisabeth Schumann/ Karl Ulrich Schnabel; Boyd Neel Orchestra / Isobel Baillie and finally the Adolf Busch / Rudolf Serkin concert, to which I have already referred.

For me, the highlights of this series were provided by the

two appearances of that most radiant personality, Elisabeth Schumann. She was unequalled in much of Schubert, Schumann, Brahms, Wolf, Richard Strauss, Mozart and Bach, where her silvery tone of voice and an unfailing feeling for words gave the listener a sense of perfection seldom heard elsewhere. She also shared with Supervia the ability to sing English words clearly and with the same intensity of feeling as her native language.

The Popular Celebrity Concerts organised by Mr. Wilfred L. Stephenson did not reach the heights of those already considered. But they lived up to their name and gave enormous pleasure. Nearly all leading British artists were under contract and several from overseas. Miss Ethel Cook was engaged as accompanist for the more important concerts.

On one memorable occasion Peter Dawson turned his back on the main audience and faced the platform in order, as he put it, to sing to the people 'on the dresser'. This exemplified the friendly way in which the concerts were conducted; requests were frequently acceded to, as when Heddle Nash sang Rossini's Tarantella at the writer's request. We would feel very privileged today to hear at moderately priced weekly concerts, artists of the calibre of Frank Mullings, Heddle Nash, Muriel Brunskill, Clara Serena, Norman Allin, Robert Eaton, Albert Sammons, Bratza, Peter Dawson, Elena Danieli, Mark Hambourg (who came in a wheel chair), Miriam Licette and Elsie Suddaby. There were many more.

Mention should also be made of the Foxon five o'clock concerts, organised by the sisters Marie and Lily Foxon which brought visiting artists to the City and enabled many of their pupils to appear before the public. And not least, the John Parr Chamber Concerts. He was a bassoonist often to be found in the orchestra at the Montgomery Hall for amateur productions and elsewhere, and his concerts at the Victoria Hall included programmes of much unfamiliar music (usually woodwind), including early Elgar.

The Sheffield Musical Union was, in 1930, still being conducted by Sir Henry Coward, who for so long had been the leading figure in the musical life of Sheffield. In the course of the next few years there was the opportunity to hear:

Hiawatha (complete) (Coleridge Taylor) : Faust (Berlioz) : Solomon and excerpts from Acis and Galatea (Handel) : Morning Heroes (Bliss) : Requiem (Verdi) : Elijah (Mendelssohn) : Lamond and various choral items : Ninth Symphony (Beethoven) : Rio Grande (Lambert).

With, of course, the annual Messiah. On 23rd. March, 1933 there was a "Great Farewell Concert" to Sir Henry with a programme consisting of Hiawatha's Wedding Feast, The Night is Calm (Sullivan), Parry's Blest Pair of Sirens and Mendelssohn's Hymn of Praise. The Orchestra was led, as usual by John Lowndes and the cream of Sheffield's instrumentalists were members - Colin Smith, Allan Smith, Joseph Hemsworth, Thomas and Leslie Rew, with trumpeters W.E. Simpson and G.H. Mercer, among others. For the 'Messiah' John Paley was usually invited to play the solo trumpet for 'The Trumpet Shall Sound'. The artists in this period are recalled with great pleasure. Two stalwart Carl Rosa artists sang in Hiawatha and the Berlioz Faust, William Boland in the former and Ben Williams in the latter. Later we heard among others, Stiles Allen, Heddle Nash, Keith Falkner, Doris Vane, Gladys Palmer, Walter Widdop, Foster Richardson, Miriam Licette, Constance Willis, Frank Titterton, Topliss Green, Isobel Baillie, Trefor Jones and Horace Stevens.

With Coward's retirement, Sir Henry Wood was appointed conductor and the Hallé Orchestra was used more frequently. Later Alick Maclean and Malcolm Sargent shared conducting until the final 1935 / 1936 season. There were many outstanding concerts including another Faust (Berlioz), St. Matthew Passion (Bach), popular Wagner, Samson (Handel) and a Brahms Requiem. In a programme arranged as a tribute to Elgar, who had recently died, The Dream of Gerontius was performed with Astra Desmond, Jan van der Gucht and Harold Williams. The practice of using first class British soloists continued and to the names of those already given may be added Eric Greene, Roy Henderson, Arthur Jordan, Stuart Robertson, Mary Jarred, Tudor Davies, Ina Souez Lilian Ward, Arthur Fear, Mary Hamlin and two local artists, Booth Unwin and Ena Roberts.

All in all, those members who took part in the last few seasons of the S.M.U. can regard themselves as having completely maintained the high standard of its sixty years existence.

The Sheffield Amateur Musical Society was formed in 1864 before the S.M.U. Sir Henry Wood was associated with it as conductor as early as 1904 but in 1921 Dr. J. Frederic Staton took over and retained his position until 1935 when it was merged with the Sheffield Philharmonic Society, in the formation of which he played a leading part.

The first concert of the S.P.S. was given on 30th. October, 1935 with the L.P.O., then led by Paul Beard. It was a typical Beecham programme - Rossini, Balakirev, Bizet and Berlioz (Symphonie Fantastique). At the second concert with the Hallé conducted by Adrian Boult the soloist was Carl Flesch who gave a performance of Beethoven Violin Concerto which remained in the memory long after more glamorous names had been forgotten. Moiseiwitsch followed with the Hallé

and Staton, then Backhaus with the L.P.O. and Malko, Beecham with the Halle and Katherine Goodson and the season's final concert, the Halle with Staton and Eva Turner singing the closing scene from The Twilight of the Gods.

Beecham appeared about a dozen times between October 1935 and November, 1939, with both the L.P.O. and Halle orchestras. His programmes can only be described as 'generous', as on one occasion when he turned after rapturous applause at the end of the published programme and the orchestra played the whole of the William Tell Overture, with Anthony Pini leading the 'cello section in the wonderful opening.

There was an early appearance of John Barbirolli with the Halle in 1937 when he conducted the Elgar 2nd Symphony. Other conductors were Staton, Sargent, Eugene Goossens, Constant Lambert, Weingartner, Mengelberg and soloists included Isolde Menges, Friedrich Wührer, Nicolas Orloff, Schnabel (playing Mozart & Beethoven concertos), Nathan Milstein, Egon Petri, Sziget, Solomon, Moisewitsch, Henry Holst, Myra Hess and Kentner.

With the demise of the S.M.U. concerts involving the chorus became less frequent but none the less important and works performed included l'Enfance du Christ (Berlioz), a welcome repeat of Lambert's Rio Grande, Te Deum (Berlioz), Five Tudor Portraits (Vaughn Williams) Requiem (Mozart), The Hymn of Jesus (Holst) and of course, Handel's Messiah. The performance in 1938 was given with the Halle reduced to strings, oboes, bassoons, trumpets and tympani, with organ and Professor Shera playing the continuo - but on a piano. During this period the singers called upon were mainly those already mentioned. We were however, hearing them rather less often.

There was some compensation provided by what in some respects was the high water mark of the decade - two Sheffield Musical Festivals of 1933 and 1936.

In the 1933 programmes were :

- *First Concert (Afternoon) Eighth (Choral) Symphony (Mahler),
Tone Poem - Don Juan (Strauss)
Concerto for Organ and Orchestra, No. 10 (Handel)
Psalmus Hungaricus (Kodaly)
- *Second Concert (evening) Wagner -
Parsifal - The Grail Scene and Closing Scene Act 1
Das Rheingold - Prelude and Scene 1
Die Götterdämmerung - Prelude and Scene 1, Act III
" - Closing Scene
Die Meistersinger - Act III from Quintet to end of opera
- *Third Concert (afternoon) - Mass in B minor (Bach)
- *Fourth Concert (evening) - Song of Destiny (Brahms)
Piano Concerto No. 4. (Beethoven)
Song of the High Hills (Delius)
Israel in Egypt (Handel)

Dr. Staton was chorus master, Ethel Cook the accompanist, and Sir Henry Wood the conductor, with the L.P.O. led by Paul Beard. At the risk of repetition, the soloists were as follows-

Sopranos: Florence Austral, May Blyth, Mahry Dawes, Dorothy Stanton, Jo Vincent
Contraltos: Muriel Brunskill, Astra Desmond, Valetta Jacopi
Tenors: Percy Manchester, Frank Titterton, James Topping, Walter Widdop
Baritones & Basses: Thorpe Bates, Henry Cummings, Robert Easton, Keith Falkner, James O'Neill, Harold Williams
Solo Pianoforte - Myra Hess Solo organ - G. D. Cunningham

In 1936, with much the same pattern, the programmes were:

- *First Concert (evening)- Magnificat (Bach)
Piano Concerto No. 2. (Rachmaninov)
Tone Poem "Death and Transfiguration" (Strauss)
A Sea Symphony (Vaughn Williams)
- *Second Concert (afternoon) - Te Deum (Berlioz)
Violin Concerto (Brahms)
The Bells (Rachmaninov)
- *Third Concert (evening) - Manzoni Requiem (Verdi)
Haffner Symphony (Mozart)
Piano Concerto No. 1. (Liszt) - replacing Haydn 'Cello Concerto
Belshazzar's Feast (Walton)
- *Fourth Concert (evening) - Missa Solemnis in D (Beethoven)
Piano Concerto No. 1 (Tchaikovsky)
Brigg Fair (Delius)
"The King Shall Rejoice" (Handel)

The Soloists - Sopranos and contraltos: Isobel Baillie, Eva Turner, Muriel Brunskill, Mary Jarred, Jo Vincent, Jessie King
Tenors: Parry Jones, Walter Widdop
Baritones and Basses: Keith Falkner, Roy Henderson, Alexander Kipnis
Harold Williams
Solo Pianoforte: Rachmaninov, Solomon, Irene Scharrer (vice Suggia)
Solo Violin: Adolf Busch

Dr. Staton and Ethel Cook again shared chorus duties, with deputies Eva Rich and Cyril Cantrell. The conductor was Sir Henry Wood. Rachmaninov did not conduct The Bells, as has been stated, but he acknowledged the applause at the end (with his usual mournful demeanor)

It was at the later Festival that the row occurred between Beecham and Wood. The L.P.O. had been engaged and by the time of the Festival many changes in personnel had occurred, the most important being that Paul Beard had joined the B.B.C. Orchestra to be replaced by David McCallum, as leader. Wood sought to bring his own leader (Willie Read) and what Beecham said was, in effect, "If McCallum satisfies me, he's good enough for you". In the end, McCallum played and I have always thought that the orchestra showed its annoyance by giving a terribly ragged performance of the Haffner symphony. Whatever the reason, there was ample compensation in the Verdi Requiem which, with Eva Turner, Brunskill, Widdop and Kipnis as soloists must rank as one of the finest performances of any work ever to have been heard in the City Hall. The other highlight was the appearance of Rachmaninov playing his own Second Piano Concerto in which he was unsurpassed. Performances of Belshazzar's Feast are now commonplace but in 1936 it was 'ultra-modern' having first been produced at the Leeds Festival in 1931. The soloist was Roy Henderson.

Those who were present at the 1936 Festival were not at the time aware of the fact that it was the end of an era for the City and its music lovers.

1930 was the Diamond Jubilee of the Carl Rosa Opera Company and they celebrated with a three weeks season from 3rd February to 22nd February. Operas performed were: The Tales of Hoffmann, The Flying Dutchman, Carmen, Faust, Messalina, Cavalleria Rusticana, Il Trovatore, I Pagliacci, Madame Butterfly, The Rheingold, La Bohème, Rigoletto, The Valkyrie, Siegfried, Hansel and Gretel, Maritana.

Leading tenors Boland and Ben Williams had the support of Gladys Ancrum, Hubert Dunkerly, Leslie Jones, Ronald Stear, Helen Ogilvie, Pauline Bindley, with two Sheffield artists Mabel Baker and Rispah Goodacre, and Audrey Mildmay, a new recruit who was later to play a significant part in the formation of the Glyndebourne Opera. A leading conductor was Arthur Hammond who had studied civil engineering, at Sheffield University.

In those days when there were no subsidies and with deep depression soon to be prevalent it says a good deal for the Company which kept going until the late 1950's and gave provincial audiences, not least Sheffield, good value for money. Nobody would argue that the standard of performance was faultless. Even leading singers had their 'nights off' as at a performance of Faust when Williams failed to keep up to pitch, Pauline Bindley was out of voice, and Frederic Collier was obviously past his best. The evening was only redeemed by the young Valentine (Humble by name, I think) who put the others to shame. Against that there was the occasion when Ben Williams substituted for an indisposed Boland in Tannhäuser and in a part which did not really suit his voice, sang magnificently.

Boland had a strong, steady voice not unlike Widdop, but with a more 'steely' tone. He made 'Hill and Dale' recordings as early as 1912 / 13 and then was apparently neglected by the record companies until the 1930's when the Carl Rosa made a series of operatic vocal gems under the Imperial label where he is to be heard again in Lohengrin, Tannhäuser and Pagliacci, still in excellent voice. Rispah Goodacre who sang Messalina was a fine Carmen and usually sang Nicklausse to Boland's Hoffmann. Of the other artists, one remembers many enjoyable performances: Dunkerly as a singing/acting Rigoletto, Stear as Leporello and the gaoler in Fledermaus, Audrey Mildmay in Gianni Sicchi. Those with longer memories might recall Eva Turner in Maritana. There was Olive Gilbert, who found fame (and fortune, I hope) in several of Ivor Novello's productions, and one should not forget three great names of this earlier period: Hughes Macklin, Beatrice Miranda and Phyllis Archibald. Miranda, with her husband Hebdon Foster did valiant work for the Edinburgh Grand Opera Company and after the World War II she founded the Scottish National Opera Company. At a gramophone recital/lecture by Moses Barritz in the 1930's Phyllis Archibald was described as the second best Carmine the speaker had ever heard, which was no mean tribute as Barritz had been present at many performances at the Metropolitan in New York, including the time when there was the famous contretemps between Caruso and Farrar. The greatest Carmen he considered to be Zelli de Lussan, who herself had sung with Carl Rosa towards the end of the nineteenth century. To keep these memories alive I was fortunate enough recently to obtain a record of the Il Trovatore duets with Macklin, Miranda and Archibald which I first heard sixty or more years ago.

Later in the 1930's many other artists joined the Company and 'guest' appearances were not infrequent. So we had Leyland White (an excellent English Figaro), Ivor John, Kingsley Lark (who brought the house down as Bartolo), Hughes Macklin in a welcome though brief return to the Company, and Frank Mullings who sang Siegfried in the Twilight of the Gods to complete Wagner's Ring Cycle. I recall Francis Russell singing Rudolph in La Bohème but this could have been at the Empire. Towards the end of the decade John Wright appeared as a most effective Cavaradossi.

Ben Williams left the Company for a time to appear in The New Moon on the London stage and he also sang in the famous record of the Meistersingers Quintet, with Melchior, Elisabeth Schumann, Schorr and Gladys Parr. Strangely enough, after the above remarks on intonation

when the record was made it was by all accounts - who one associates with the steadiest of voices - who was unable to keep pitch, to the consternation of his fellow artists and the conductor, John Barbirolli.

No excuses are need to recall the considerable gratitude the efforts of the Carl Rosa Company and all those who contributed to its successes and failures over the years. What would we give now to have in Sheffield, a night out with "Cav and Pag" and singers as good as Boland in the former and Macklin in the latter?

The British National Opera Company had ceased operations just before our decade began. It was the phoenix company arising from the ashes of Beecham opera, a type of co-operative and on the whole maintaining a standard higher than the Carl Rosa. Productions were spectacular, which necessitated the use of the Hippodrome with its larger stage. Memories of more than fifty years tend to become hazy and they are confined to three operas: Aida, with Parry Jones, May Blyth and Muriel Brunskill, who took the honours; Tannhäuser with Rachel Morton and Walter Widdop; Romeo and Juliet with Heddle Nash and Norman Allin as Friar Lawrence. It is perhaps not out of place to report by hearsay that there had been an Othello with Mullins at his best, partnered by Hubert Langley a magnificent actor, and Miriam Licette as Desdemona.

Early in the 1930's some of these artists appeared with a "Travelling Company" under the aegis of Covent Garden at the Empire and Mullings sang Manrico (which did not suit him) and Samson (which did) but on that occasion it was again Brunskill who was outstanding. Now that we are left only with records to remind us of those days it is appropriate to dwell shortly on the singing of Frank Mullings. This was not to everyone's taste because, as Herman Klein wrote, "He has never wholly rid himself of certain faults of production and style acquired during early training". Beecham (in his book "A Mingled Chime") doubted if Mullings ever had a vocal method and added "When he stormed certain high passages in Othello, Aida or Tristan I used to hold my breath in apprehension of some dire physical disaster averted only by the possession of an iron frame". But Sir Thomas knew a true artist when he heard one and added, "But in the centre his voice had ease and uncommon beauty, and his singing of quiet passages had a poetry, spirituality and intelligence which I have never heard in any other native artist and in very few elsewhere."

There is little more to recall. The d'Oyly Carte Company came to the Lyceum regularly and there were several local companies of note - Sheffield Teachers Operatic, Sheffield Grand Opera Society, and


Croft House; and among local artists, George Lawton, Cyril Wolstenhome Gertrude Gilpin, Mr. & Mrs. Cecil Everett, John Anderson, Olive Turner and Vaughan Drabble. Eva Rich took on the mantle of T. C. Fairburn and produced a costumed Hiawatha and other works.

For a more comprehensive treatment of the local scene it is worth looking out for a copy of "Somewhere Further North (a history of music in Sheffield)" by E. D. Mackerness. I have one criticism when Mr. Mackerness refers rather condescendingly to the International Celebrity Concerts as "middlebrow" and goes on "But who can honestly regret its disappearance? One recital now and then by John Ogden or the Lindsay String Quartet is surely worth a dozen evenings full of Indian Love Lyrics or Songs of Araby. Not that the change is necessarily indicative of a more refined taste on the part of all those whose taste might have been expected to have improved. But it does suggest that in some ways the public may now be less impressed by mediocrity than it once was." Having attended most of the concerts referred to since 1930 and listened to items such as Tchaikovsky's Fourth Symphony played by the Berlin Philharmonic Orchestra with Furtwängler, a Bach Partita played by Menuhin and Horowitz playing Chopin I cannot imagine where he obtained his information. I would not know a "middlebrow" concert if I heard one and would hesitate to distinguish between an Austral making the rafters of the Victoria Hall ring with her glorious tone and John Ogden's piano. But I do not think even his keenest admirers would yet put him in the same class as Horowitz, or for that matter Rachmaninov or Schnabel, to name but three. Galli-Curci might sing 'Home Sweet Home' and Tauber a song to his lady. So what? I cannot recall having heard a coloratura soprano in Sheffield during the last thirty years who comes anywhere near the quality of Galli-Curci, and anything less mediocre than Tauber singing Schumann or Schubert, I cannot imagine.

Mr. Mackerness notes as a 'new departure' the formation of the Sheffield Gramophone Society in 1947. I might point out that the S G S was formed about 1911/12. In the 1920's and early 1930's meetings were held in Stephenson's Restaurant but the last recital I attended was in a room above Hibbert's Art Shop in Surrey Street. I remember that Mr. H. Acton who was the Secretary, said he would keep going even if meetings were held in his own house. Obviously he was as good as his word because he was a member of the S G S after World War II.

If this were a radio programme I would end it with Fritz Kreisler playing his own "Caprice Viennois".

Mediocre? . . . Listen to the records and decide for yourself!



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An important feature of the book is a 30-page chapter by Jim Walsh on Blue Amberol artists, with illustrations and autographs from the original Edison files at the Henry Ford Museum. And there are dozens of Blue Amberol record slips, Diamond Disc liner notes, and information on the manufacture of the Blue Amberol Cylinders.

The edition is limited to 500 copies, each numbered and autographed by compiler/editor Ron Dethlefsen. Copies are \$47.50, including postage and handling. (Volume I, 1912-1914 is available only if purchased with Volume II. Price is \$76.50 per two volume set.)

OUR CENTRE PAGES ILLUSTRATIONS

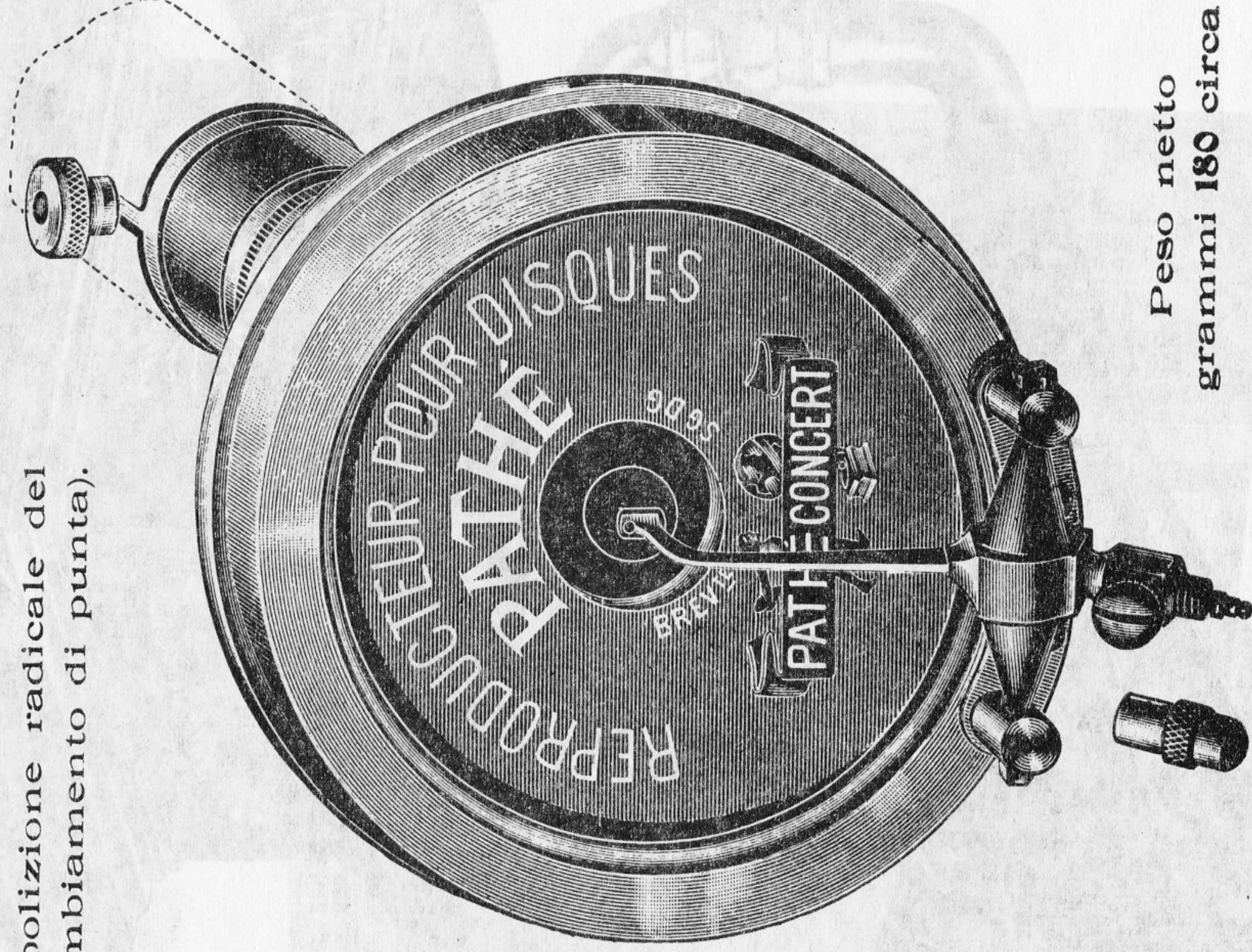
are taken from a catalogue of Pathé machines to play the 20-inch (50 cm) records, "Pathé - Concert" and some pages of the artistes. The Pathéfon Reflex illustrations are from a leaflet intended for Austria.

Diaframma Pathé-Concert

Diaframma Pathé-Concert

Riproduttore a zaffiro illogorabile
per dischi PATHÉ-CONCERT ==

(Abolizione radicale del
cambiamento di punta).



Peso netto
grammi 180 circa

Prezzo L. 25

Codice Telegrafico: NICKEL

ANNOTAZIONE

*Il diaframma PATHÉ-CONCERT viene spedito in un astuccio fo-
rato di velluto.*

Questi diaframmi, fabbricati colla maggior cura dai nostri migliori operai specialisti, rappresentano il risultato di studi pro-
fondissimi e minuziosi.

Col diaframma PATHÉ-CONCERT, d'una precisione asso-
luta sotto ogni rapporto, si ottiene il massimo di estensione e
qualità.

Onde evitare possibili contraffazioni, ogni Diaframma PA-
THÉ-CONCERT, sarà accompagnato da un certificato d'indiscu-
tibile autenticità, portante il numero corrispondente al diaframma.

Siccome tutti i diaframmi sono regolati colla massima cura,
noi raccomandiamo in modo speciale, non solo di non smontarli,
ma anche di non modificare, benchè minimamente, alcuna delle
sue parti.

PREZZO L. 25

ANNOTAZIONE

*Il Diaframma PATHÉ-CONCERT è il riproduttore ideale per i dischi
Pathé di ogni dimensione.*

Pathé-Concert

Modello A

Dimensioni:
Circa 0,21x0,43 $\frac{e}{m}$

Peso netto:
Circa 16 Kg.

Prezzo L. 275

QUESTO APPARECCHIO COMPRENDE:

- Una cassetta verniciata uso mogano o noce lucidato a cera.
- Un braccio acustico perfezionato, grande modello.
- Un imbuto a fiore curvato speciale, di circa 55 cm. di diam.
- Un riproduttore PATHÉ-CONCERT a zaffiro illogorabile.

Codice telegrafico: BRONZO.

ANNOTAZIONE. — Il movimento del *Pathé-Concert*, modello A, è stabilito secondo gli ultimi perfezionamenti: la sua costruzione è irrepreensibile, e tutte le sue parti robustissime offrono una grande resistenza.

L'audizione ottenuta è di un'assoluta limpidezza.

È meglio ricaricare l'apparecchio dopo ogni audizione secondo la durata più o meno lunga di certi dischi.

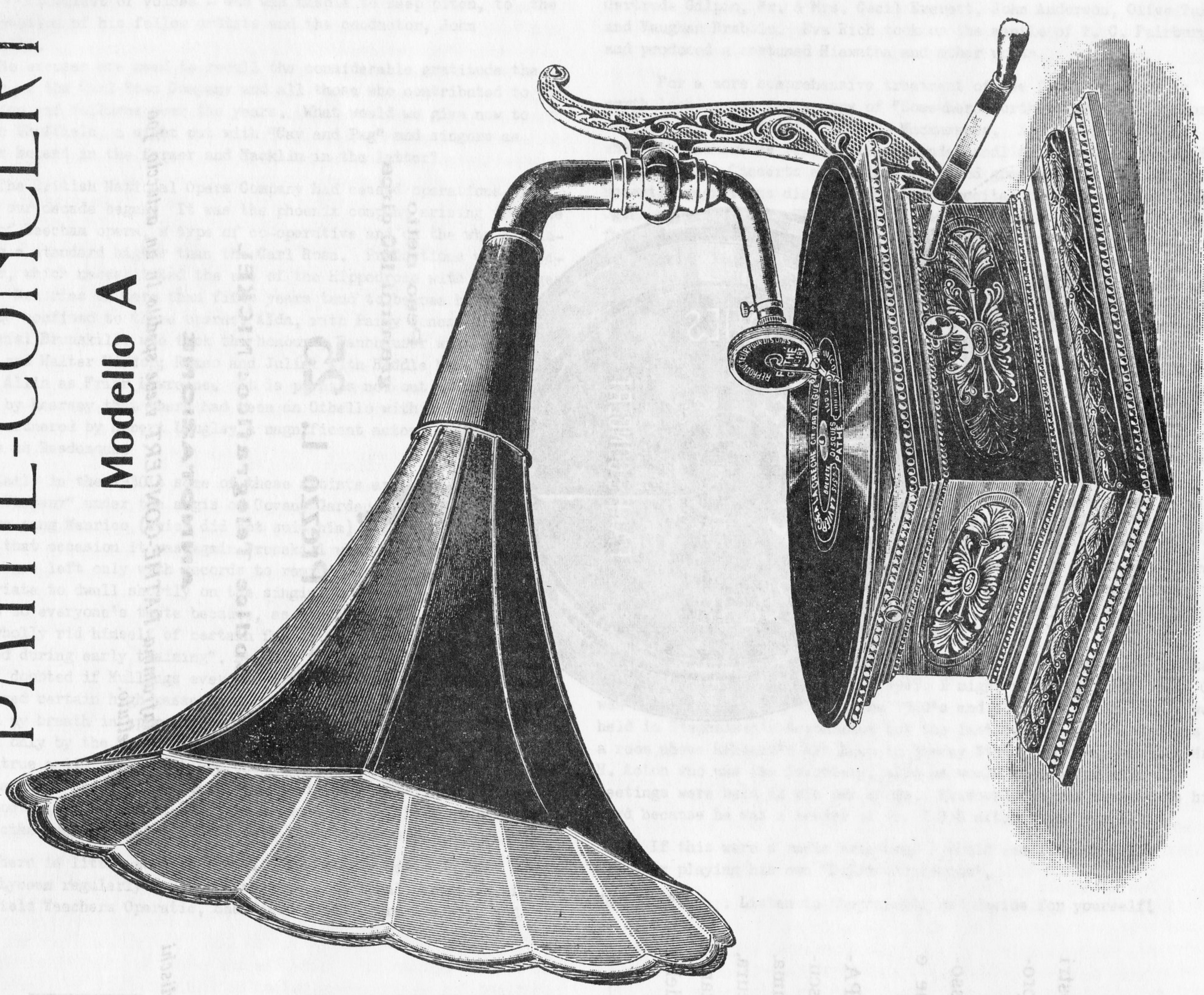
AVVISO IMPORTANTE

Tutti i modelli di apparecchi **PATHÉ-CONCERT** sono forniti già pronti a funzionare per l'audizione dei dischi 50 cm. girando con la velocità di 120 a 130 giri.

Questi apparecchi possono anche servire per l'audizione dei dischi di 28 cm.: basta regolare la loro velocità a 90/100 giri, spostando verso sinistra l'ago del regolatore posto in evidenza a lato della manovella di carica, com negli apparecchi ordinari.

PATHÉ-CONCERT

Modello A



Pathé-Concert

Modello B

Dimensioni:
Circa 94 x 63 ^c/_m

Peso netto:
Circa 27 Kg.

Prezzo L. 350

QUESTO APPARECCHIO COMPRENDE:

- Un mobile uso mogano.
- Un braccio acustico perfezionato, grande modello.
- Un imbuto a fiore speciale, di circa 55 cm. di diametro.
- Un riproduttore PATHÉ-CONCERT a zaffiro illogorabile.

Codice telegrafico: RAME.

ANNOTAZIONE. -- Il movimento del *Pathé-Concert*, modello **B**, è stabilito secondo gli ultimi perfezionamenti, e d'una costruzione irrepressibile: la sua disposizione in un mobile che forma cassa armonica, permette di ottenere delle audizioni di una grande superiorità per qualità ed intensità, evitando ogni rumore estraneo.

Quest' apparecchio è sufficiente per dare dei concerti nelle più grandi sale di spettacolo.

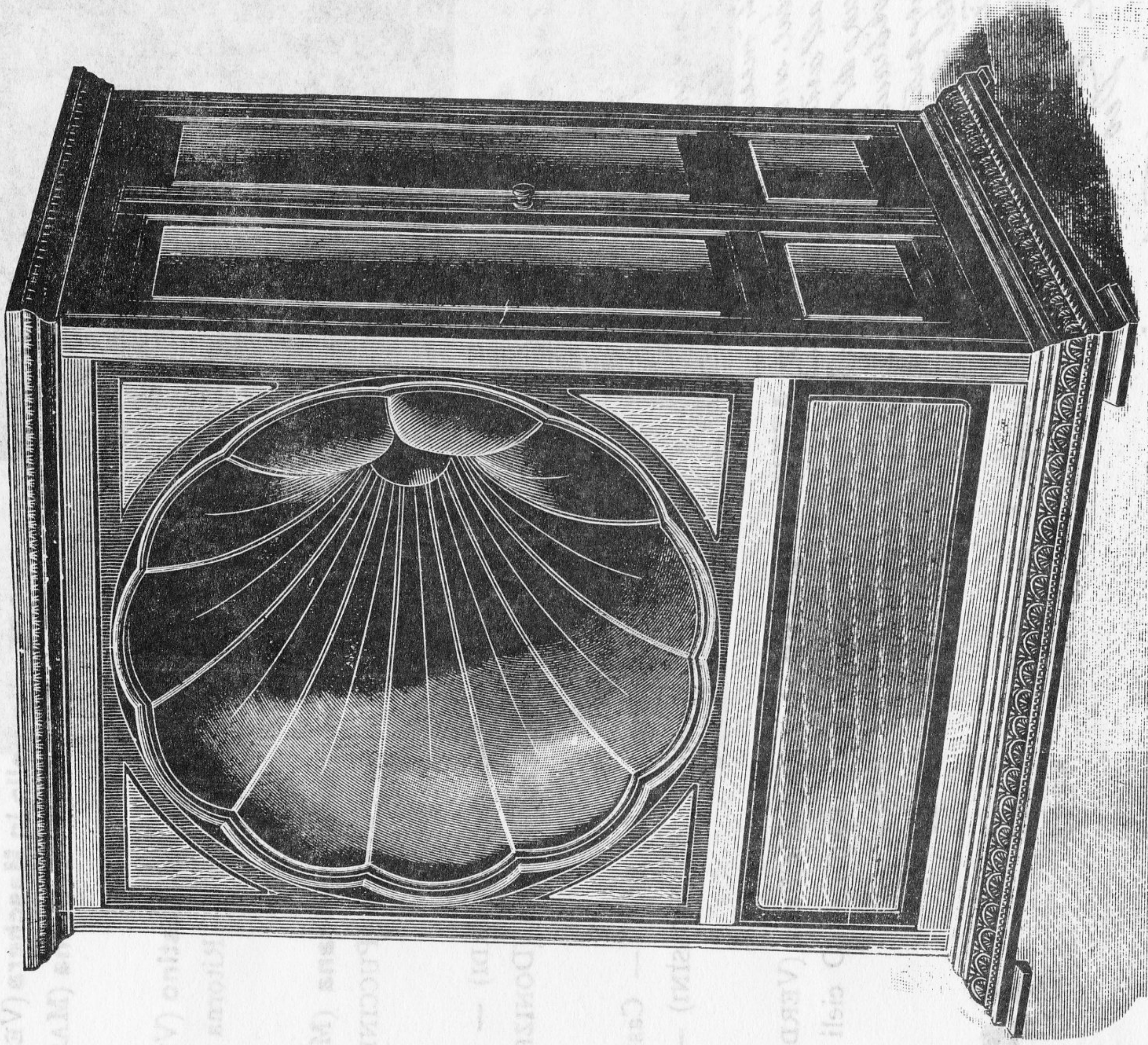
AVVISO IMPORTANTE

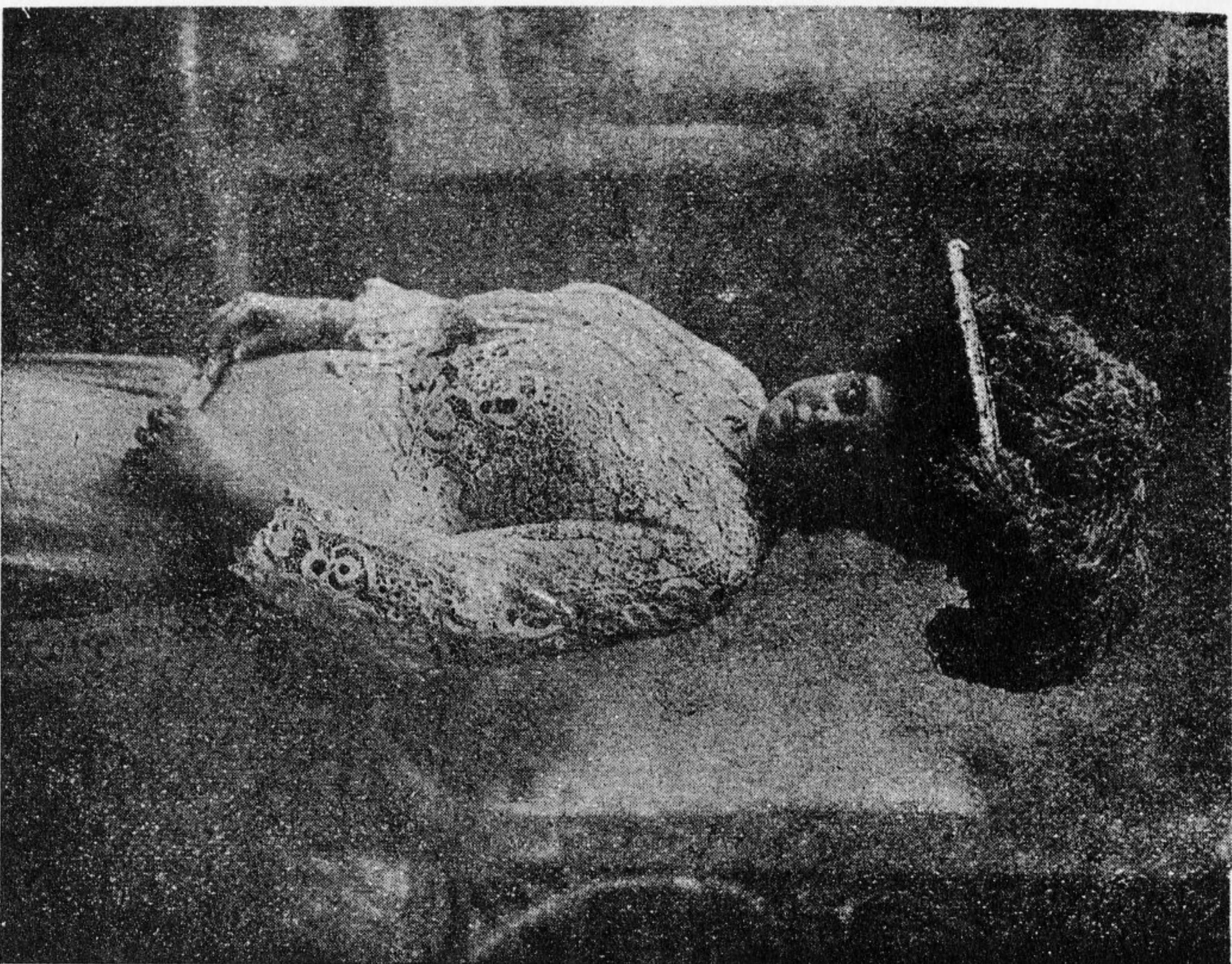
Tutti i modelli di apparecchi **PATHÉ-CONCERT** sono forniti già pronti a funzionare per l'audizione dei dischi 50 cm. girando con la velocità di 120 a 130 giri.

Questi apparecchi possono anche servire per l'audizione dei dischi di 28 cm.: basta regolare la loro velocità a 90/100 giri, spostando verso sinistra l'ago del regolatore posto in evidenza a lato della manovella di carica, come negli apparecchi ordinari.

PATHÉ-CONCERT

Modello B





CELESTINA BONINSEGNA

con accompagnamento d'orchestra.

- 4174** *La Bohème* (PUCCINI) — Mi chiamano Mimi.
4179 *La Tosca* (PUCCINI) — Vissi d'arte.

- 4175** *Un Ballo in Maschera* (VERDI) - Morrò ma prima in grazia.
4180 *Cavalleria Rusticana* (MASCAGNI) - Voi lo sapete, o mamma.

- 4177** *La Forza del Destino* (VERDI) — Pace mio Dio.
4178 *Aida* (VERDI) — Ritorna vincitor.

- 4180** *Cavalleria Rusticana* (MASCAGNI) — Voi lo sapete.
4183 *Manon Lescaut* (PUCCINI) — In quelle trine morbide.

- 84518** *Il Trovatore* (VERDI) — Tacea la notte placida.
84525 *Lucrezia Borgia* (DONIZETTI) — Com'è bello.

- 84520** *Norma* (BELLINI) — Casta Diva.
84521 *Semiramide* (ROSSINI) — Bel raggio lusinghiero.

- 84522** *I Vespri Siciliani* (VERDI) — Mercè dilette amiche
84523 *Aida* (VERDI) — O cieli azzurri.



ANCONA

- 4104** *Come raggio di sol* (A. CALDARA)
italiana.

- 4314** *Mattinata* (TOSTI). — Romanza.

Signorina Celestina Boninsegna
Soprano

*Con la sua voce ha interpretato
con grande successo le opere
di tutti i grandi compositori
della musica italiana e straniera.
Ha interpretato con grande
successo le opere di Verdi, Puccini,
Mascagni, Bellini, Rossini,
Donizetti, Tosti, Caldarara,
Toscani, e di molti altri.
Ha interpretato con grande
successo le opere di Verdi, Puccini,
Mascagni, Bellini, Rossini,
Donizetti, Tosti, Caldarara,
Toscani, e di molti altri.*

Deo gratias

Adriano Boninsegna

Chilango 11/5/1908



DISCHI PATHÉ-CONCERT

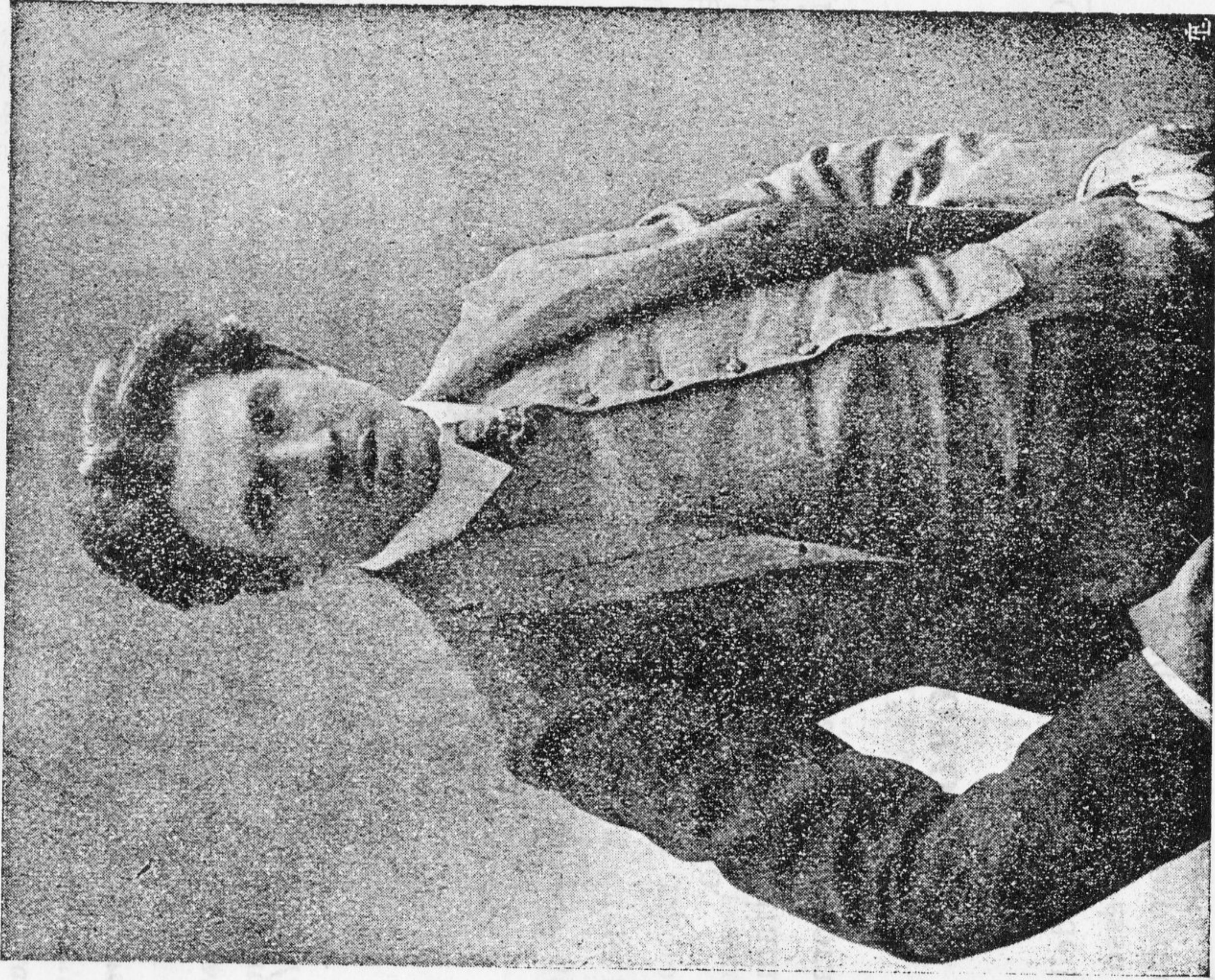
== La superiorità dei dischi PATHÉ-CONCERT, in confronto a tutti gli altri sistemi finora apparsi nell'industria delle macchine parlanti, è veramente straordinaria.

== Bisogna sentirli; le audizioni ottenute sono notevolissime, e non temono alcun paragone.

== Il PATHÉ-CONCERT s'impone in ogni soirée ed in tutti i pubblici ritrovi; per mette di far sentire, senza assolutamente diminuire il valore della voce, i più grandi artisti dell'Opéra, della Scala, o dei Café-Concert, nelle più grandi sale di spettacolo.

== Il PATHÉ-CONCERT, è utile e piacevolissimo; il repertorio speciale di ballo comprende pezzi assai vari, d'una potenza e d'una sonorità straordinarie, tanto che migliaia di persone possono ballare contemporaneamente.

== I dischi PATHÉ-CONCERT non possono essere sentiti che col diaframma PATHÉ-CONCERT.



TITTA RUFFO

4200 Zazà (LEONCAVALLO). — Buona Zazà.

4201 Zazà (LEONCAVALLO). — Zazà piccola zingara.

4203 Il Barbiere di Siviglia (ROSSINI). — Largo al factotum.

4207 La Traviata (VERDI). — Di Provenza il mare.

4210 Chatterton (LEONCAVALLO). — Tu sola a me rimani o poesia.

4211 Don Carlo (VERDI). — Per me giunto.

Pathé-Concert

Dimensioni:

Circa 1,85 x 0,90 ¹/_m

Modello E

Peso netto:

Circa 116 Kg.

Prezzo L. 1100

QUESTO APPARECCHIO COMPRENDE:

Un mobile di quercia o noce massiccio.

Un braccio acustico perfezionato, grande modello.

Un imbuto a fiore, N. 530, di 60 cm. circa di diametro.

Un riproduttore PATHÉ-CONCERT a zaffiro illogorabile.

Codice telegrafico : ORO.

ANNOTAZIONE. — Il movimento del *Pathé-Concert* Modello E, è più potente di quello del modello precedente; esso permette di suonare due dischi, qualunque sia la loro durata; è rinchiuso in un mobile di grandissima dimensione, formante cassa armonica; anche l'imbuto è più grande di quello degli altri apparecchi.

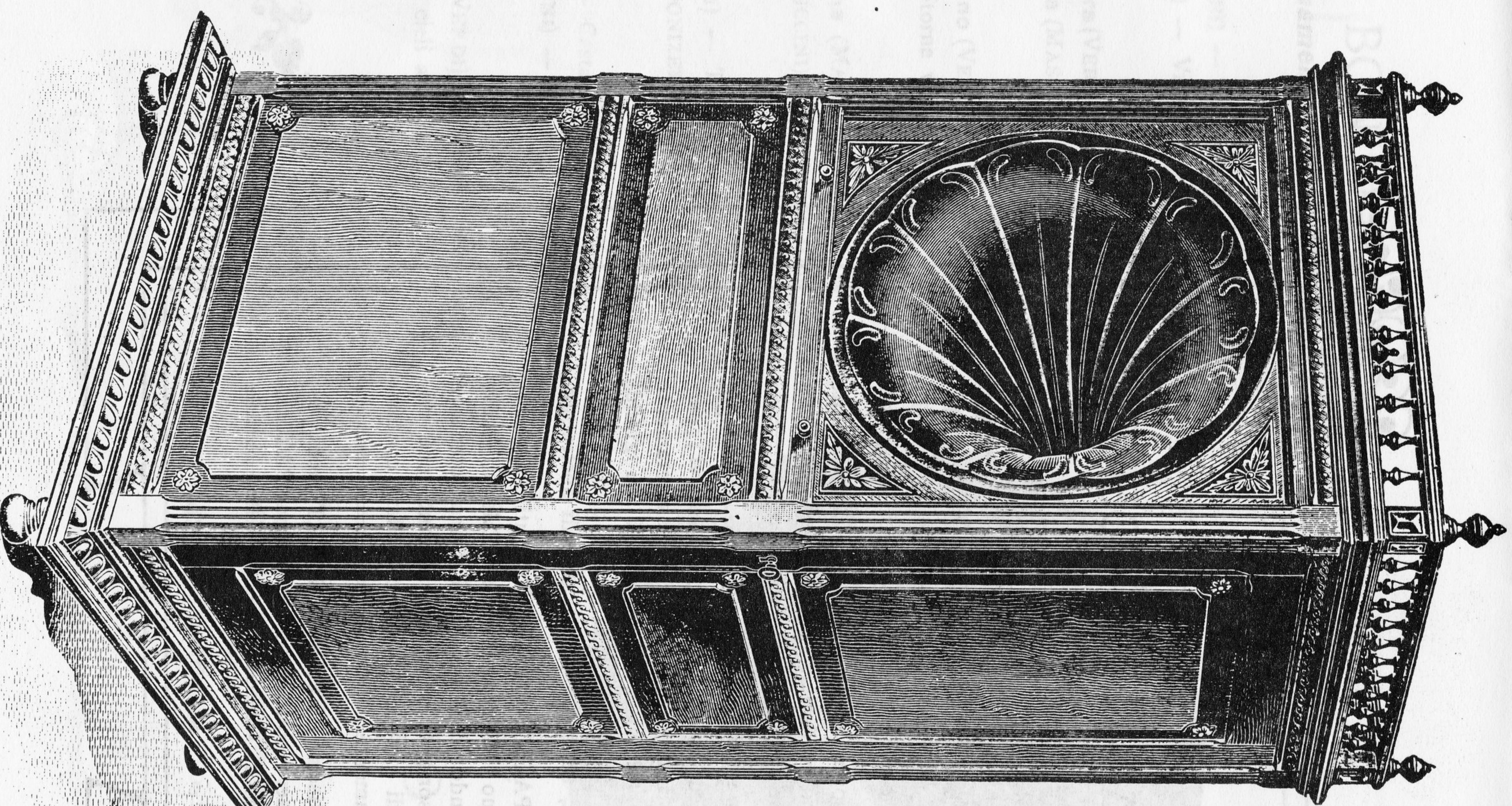
Il mobile veramente decorativo è di un sol pezzo, ed ha una biblioteca che può contenere ben cento dischi.

Quest'apparecchio è specialmente adatto per le più grandi sale di spettacoli, esso sostituisce facilmente tutta un'orchestra per il ballo.

AVVISO IMPORTANTE

Tutti i modelli di apparecchi PATHÉ-CONCERT sono forniti già pronti a funzionare per l'audizione dei dischi 50 cm. girando con la velocità di 120 a 130 giri.

Questi apparecchi possono anche servire per l'audizione dei dischi di 28 cm.; basta regolare la loro velocità a 90/100 giri, spostando, verso sinistra, l'ago del regolatore posto in evidenza a lato della manovella di carica, come negli apparecchi ordinari.



Pathé-

Concert

Modello E

Pathé-Concert

Modello C con tavolo

Dimensioni del tavolo:

Circa 0,71 x 0,79 x 0,65 m

Peso netto del tavolo:

Circa Kg. 10 1/2

Prezzo L. 675

Codice telegrafico: ARGENTINO.

ANNOTAZIONE. — Questo apparecchio offre tutti i vantaggi del precedente. Di più esso è posto su di un tavolo speciale, mobile, di fabbricazione accuratissima, il quale forma con l'apparecchio un insieme perfetto e di grande decoro.

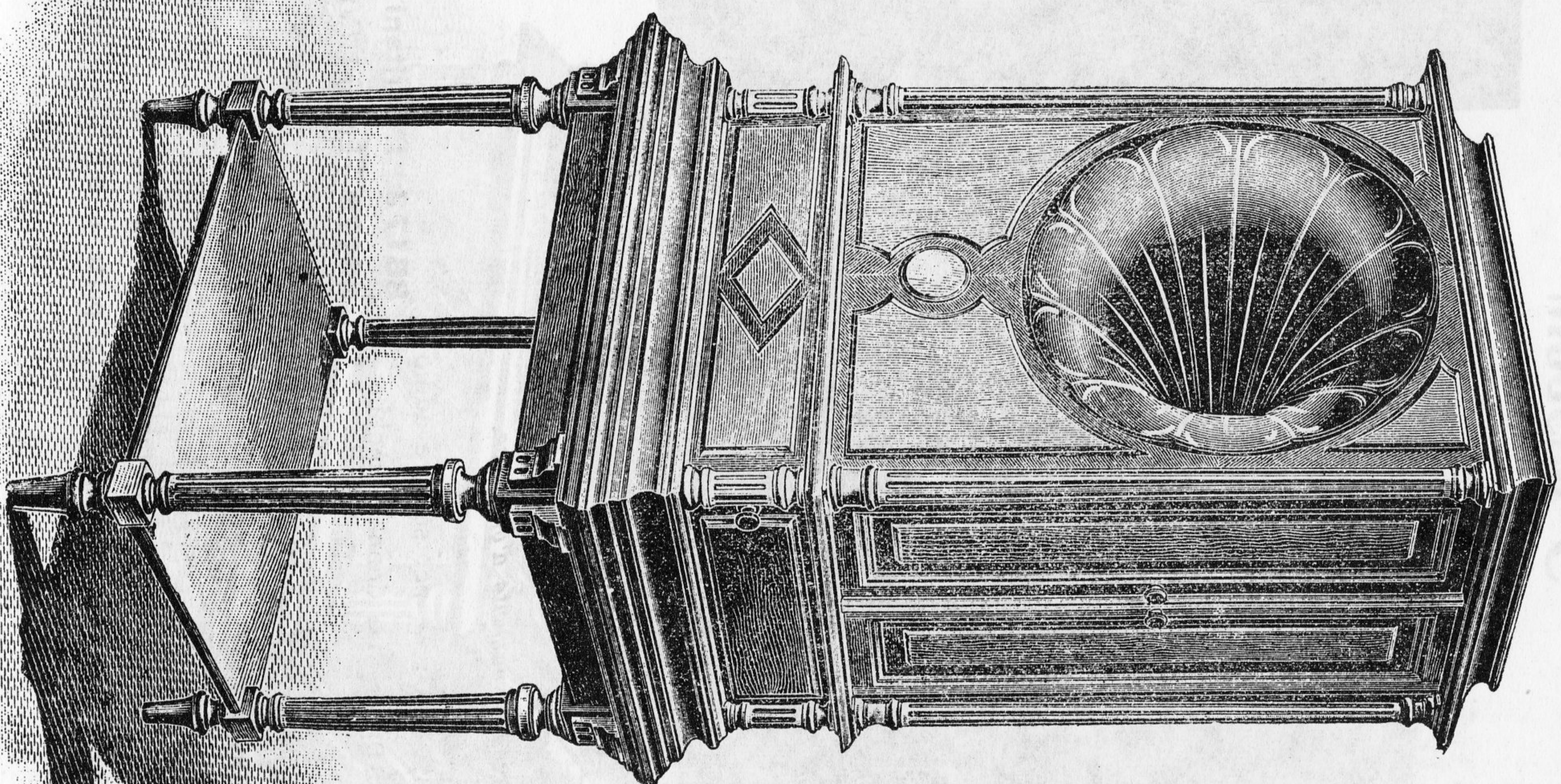
AVVISO IMPORTANTE

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Questi apparecchi possono anche servire per l'audizione dei dischi di 28 cm.; basta regolare la loro velocità a 90/100 giri, spostando, verso sinistra, l'ago del regolatore posto in evidenza a lato della manovella di carica, come negli apparecchi ordinari.

PATHÉ-CONCERT

Modello C con tavolo



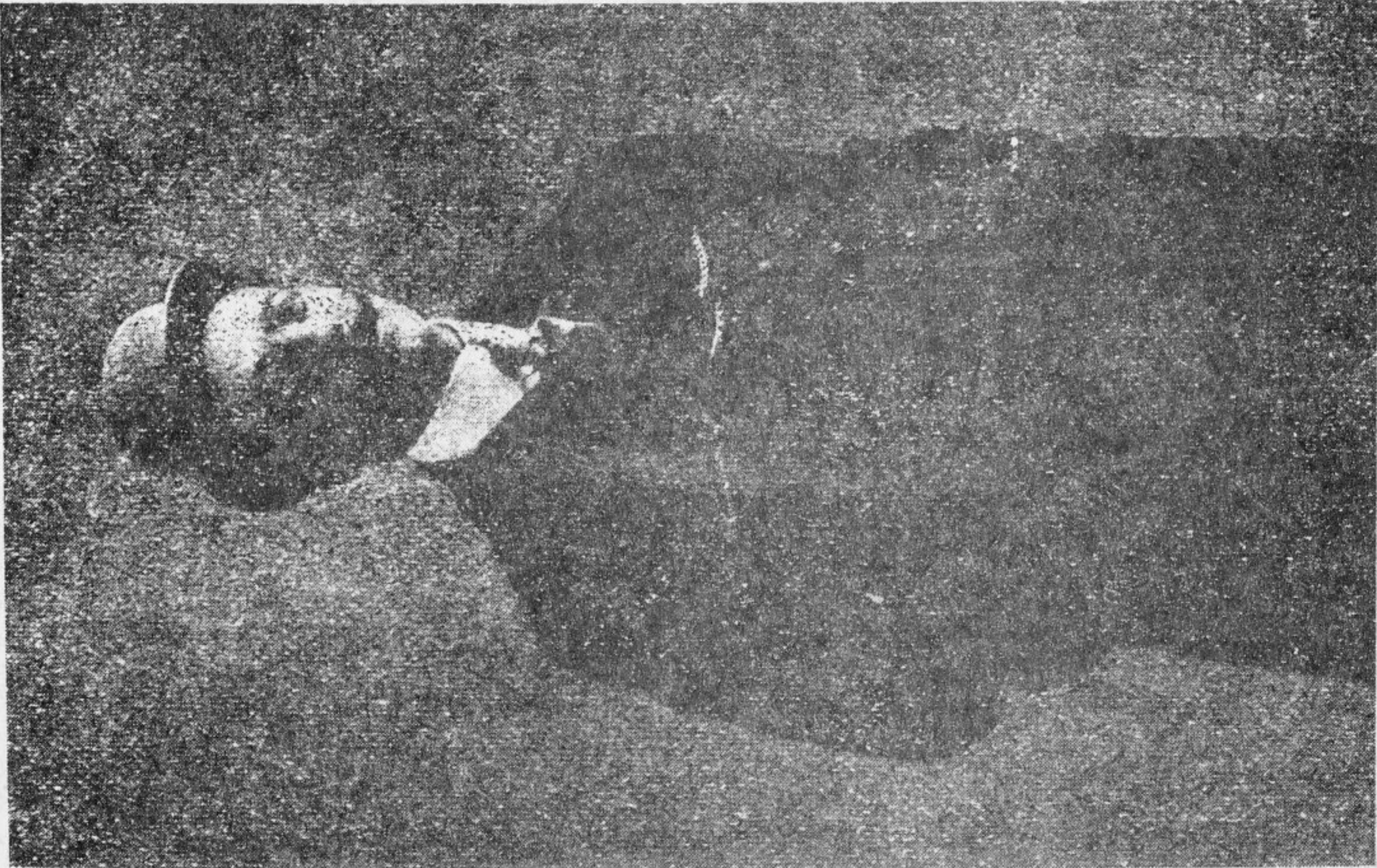


ALBANI

(DELLA SCALA DI MILANO)

Con accompagnamento d'orchestra.

- 4139** Otello (VERDI) — Ora e per sempre addio
- 4152** Rigoletto (VERDI) — La donna è mobile.
- 4147** Africana (MEYERBEER) — Oh! Paradiso.
- 4153** La Favorita (DONIZETTI). — Spirto gentil.
- 4157** Andrea Chenier (GIORDANO). - Improvviso (1^a parte, c. o.)
- 4158** Andrea Chenier (GIORDANO). - Improvviso (2^a parte, c. o.)



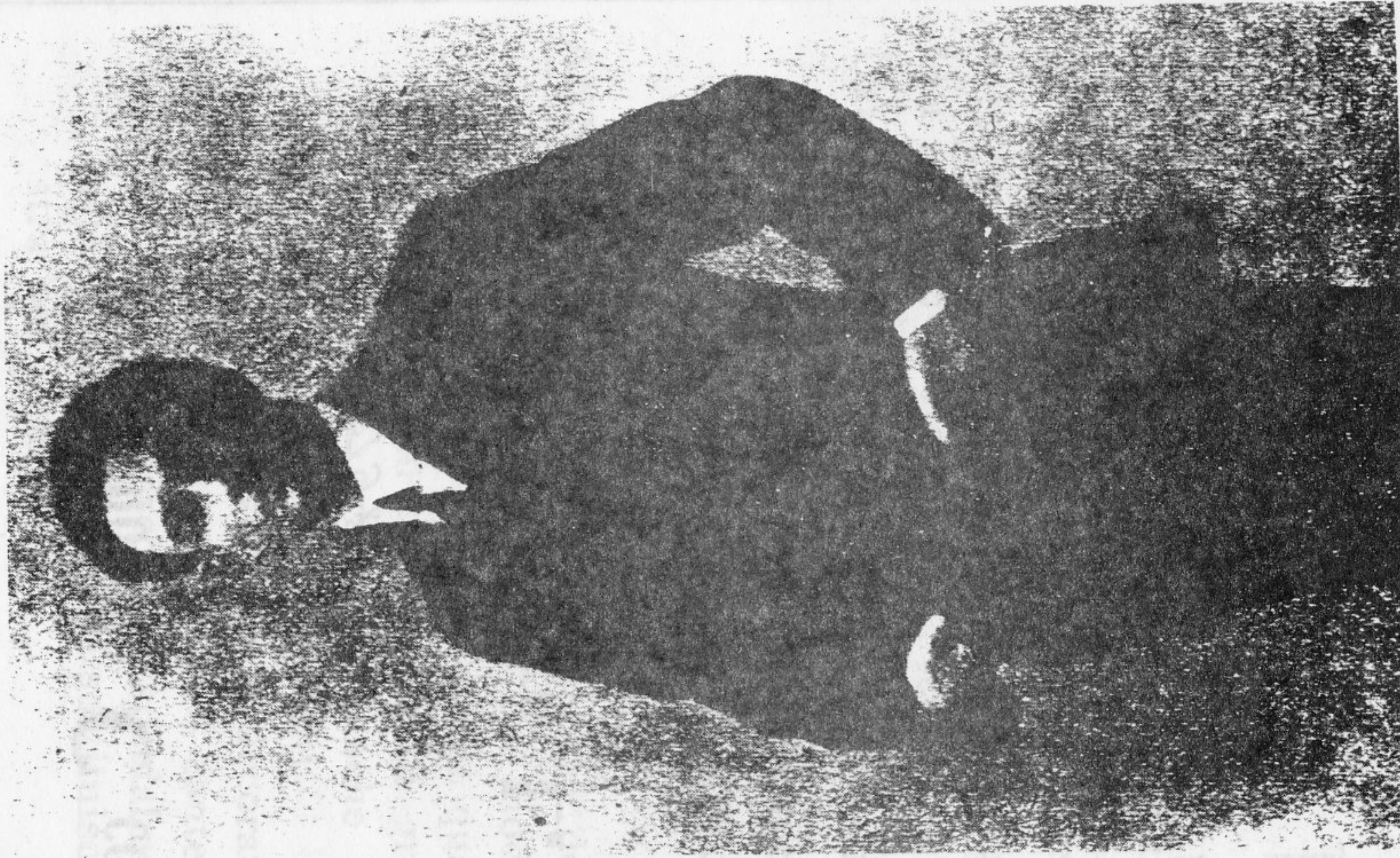
ANCESCHI

- 86172** I Puritani (BELLINI). — Ah! per sempre (con orchestra).
- 86179** Ernani (VERDI). — Oro, quant'oro (con orchestra).

TERZETTO

(VENERANDI - MAZZI - PREVE)

- 86111** Zazà (LEONCAVALLO). — Mai più Zazà.
- 86112** Cavalleria Rnsticana (MASCAGNI). — Brindisi.



SCHIAVAZZI

Pathé-Concert

Dimensioni:

Modello C

Circa 1,15 x 0,75 ^o/_m

Peso netto:

Circa 51 Kg.

Prezzo L. 600

QUESTO APPARECCHIO COMPRENDE:

Un mobile uso quercia od uso noce.

Un braccio acustico perfezionato, grande modello.

Un imbuto a fiore speciale di 55 cm. circa di diametro.

Un riproduttore PATHÉ-CONCERT a zaffiro illogorabile.

Codice telegrafico: ARGENTO.

ANNOTAZIONE. — Il movimento del *Pathé-Concert* Modello **C** è conforme al modello A, cioè stabilito secondo gli ultimi perfezionamenti, e d'una costruzione irreprendibile; la sua disposizione in un mobile che forma cassa armonica, permette di ottenere delle audizioni di una grande superiorità, per qualità ed intensità, evitando ogni rumore estraneo.

Il mobile è fatto con ogni cura, ed ha sotto il meccanismo uno scompartimento che permette di collocarvi una dozzina di dischi.

Quest'apparecchio è sufficiente per dare dei concerti nelle più grandi sale di spettacolo.

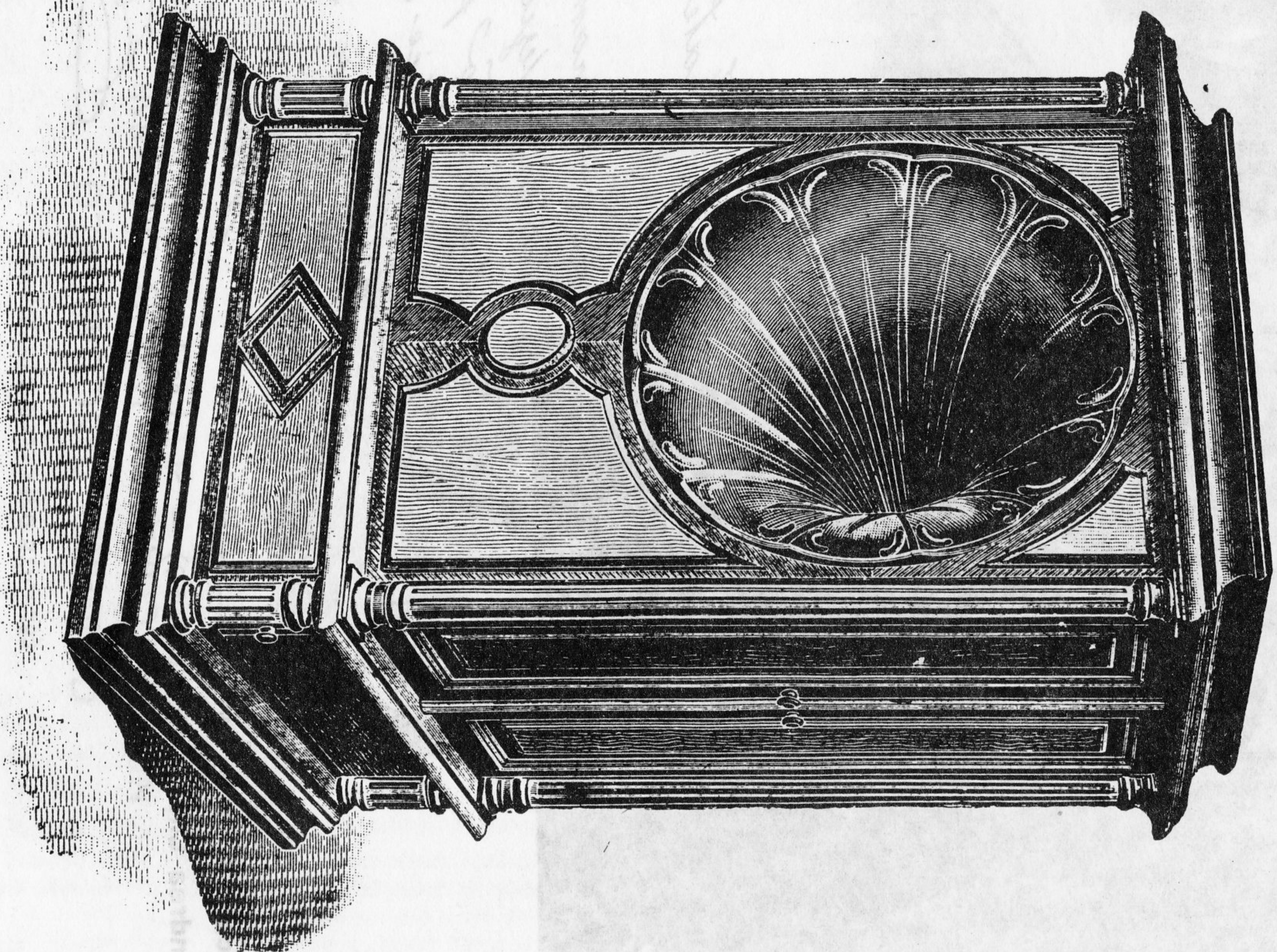
AVVISO IMPORTANTE

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Questi apparecchi possono anche servire per l'audizione dei dischi di 28 cm.; basta regolare la loro velocità a 90/100 giri, spostando, verso sinistra, l'ago del regolatore posto in evidenza a lato della manovella di carica, come negli apparecchi ordinari.

PATHÉ-CONCERT

Modello C





BASSI

- 4232** Occhi di fata (DENZA). — Romanza.
4243 Andrea Chénier (GIORDANO) — Si fui soldato.



MARIA GALVANY

- 4118** Rigoletto (VERDI) — Aria di Gilda - Caro nome.
4119 La Traviata (VERDI) — Sempre libera.
4120 Il Barbiere di Siviglia (ROSSINI) — Una voce poco fa.
4132 Il Barbiere di Siviglia (ROSSINI) — Io sono docile.
4123 Mirella (GOUNOD) - Valzer - Oh! d'amor messaggera (c. flauto)
4125 Dinorah (MEYERBEER) - Valzer - Ombra leggera (c. flauto)

Sigg. Fratelli Parthe

*Sono veramente entusiasta
della perfezione meravigliosa
del vostro fonografo, e
sono felice di averne com-
pletto. Con stima*

*Maria Galvany de
Sepada*

DUE TTI

Duetti eseguiti dal Contralto DE-CISNEROS e dal Tenore ALBANI.

con accompagnamento d'orchestra

- 84512** Il Trovatore (VERDI) — Ai nostri monti.
84514 Aida (VERDI) — Ah! tu dei vivere.

TERZETTI

Terzetto eseguito dal Sopr. MAZZI, Tenore VENERANDI e Basso PREVE

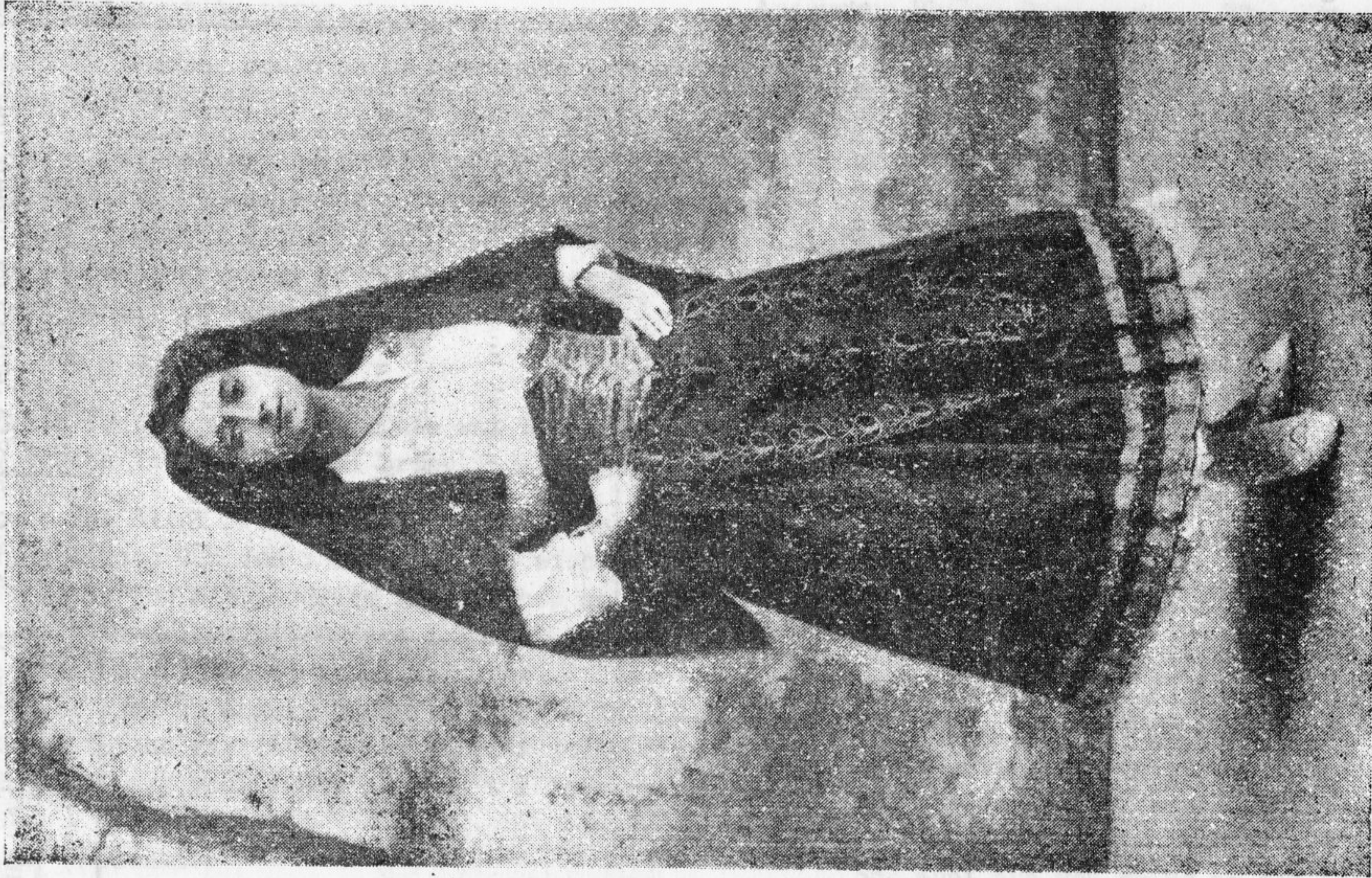
- 86179** Ernani (VERDI) — Oro, quant'oro (con orchestra).
86172 Ah! per sempre (con orchestra) eseguito Br. Anceschi.

CANZONETTE NAPOLETANE E DI VARIETÀ

ESEGUITE DAI CELEBRI INTERPRETI

GENNARO PASQUARIELLO

NINA DE-CHARNY - DIEGO GIANNINI



NINA DE-CHARNY

84261 La Montanina — CAROSIO.

84264 La Donna.



GENNARO PASQUARIELLO

84286 Luce mia — FONZO.

84300 Non canto per voi — VALENTE.

DUETTI

DE-CHARNY - GIANNINI

84257 A Cartulina — CRISCUOLO.

84259 Cinematografo — DE GREGORIO.

Jede Erfindung macht im Laufe der Zeit verschiedene Verbesserungen mit!

PATHÉFON REFLEX

ist das Endziel von zwanzigjährigen Versuchen!
Die letzte Stufe der Vollkommenheit ist erreicht!

Die Wiedergabe durch das Pathéphon REFLEX ist das Vollkommenste, was man bis zum heutigen Tag mittelst Sprechmaschinen erreichen konnte

Die Schallwellen, welche sich vollkommen frei bewegen, werden auf einen Resonanzboden projiziert, welcher diese verstärkt und mit einer direkt verblüffenden Klarheit zurückwirft; dies ergibt den getreuen Eindruck der menschlichen Stimme selbst!

Der Apparat besteht aus:
Schwarzem, fein lackiertem Gehäuse mit Metalldeckel in derselben Farbe,

einem schwarzen, emaillierten akustischen Horn;

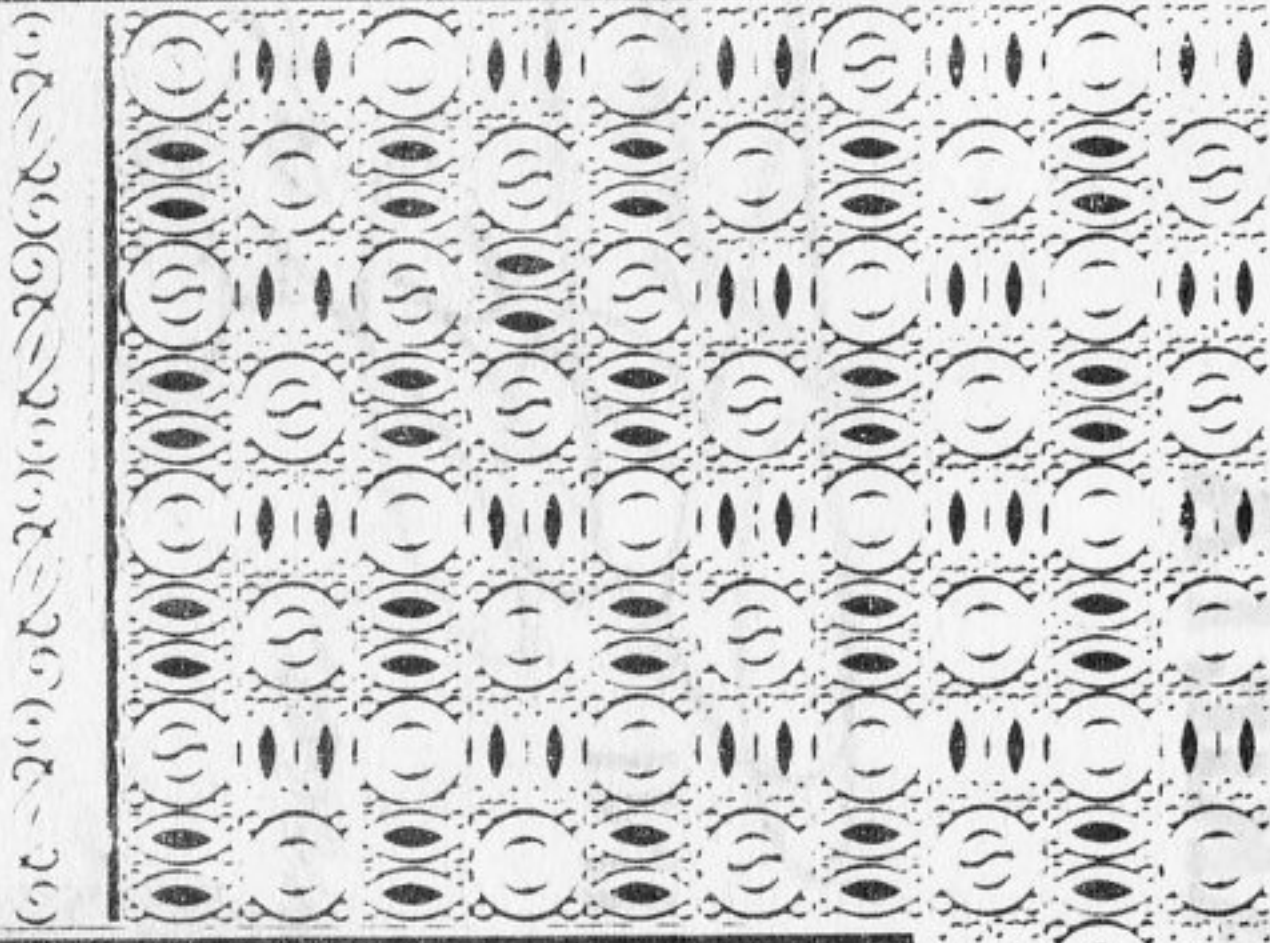
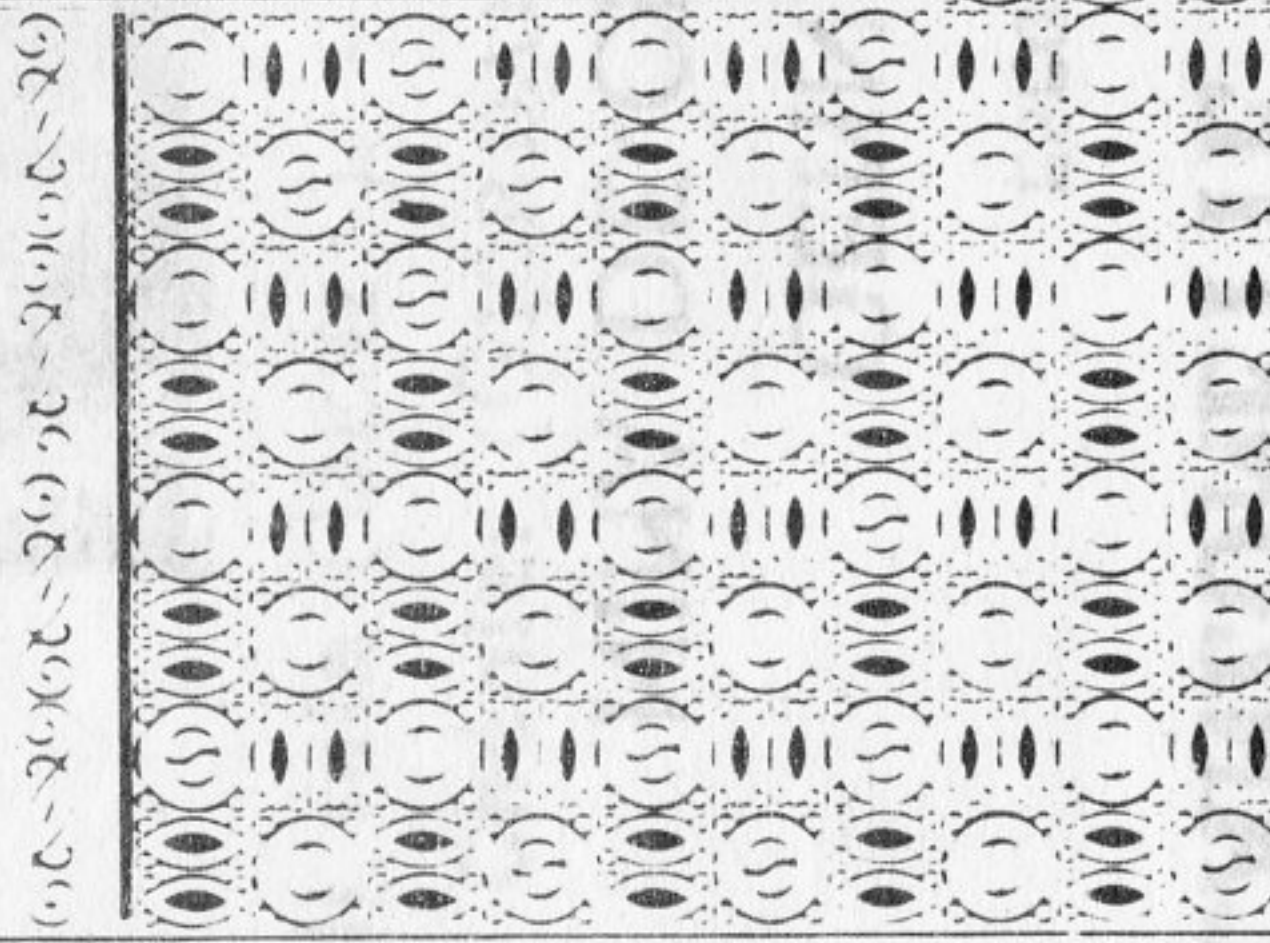
PATHÉ-KONZERT-
Aluminium-Schalldose.

Spielt ohne Nadel.

Während des Spieles zu betätigender Federnutzung,

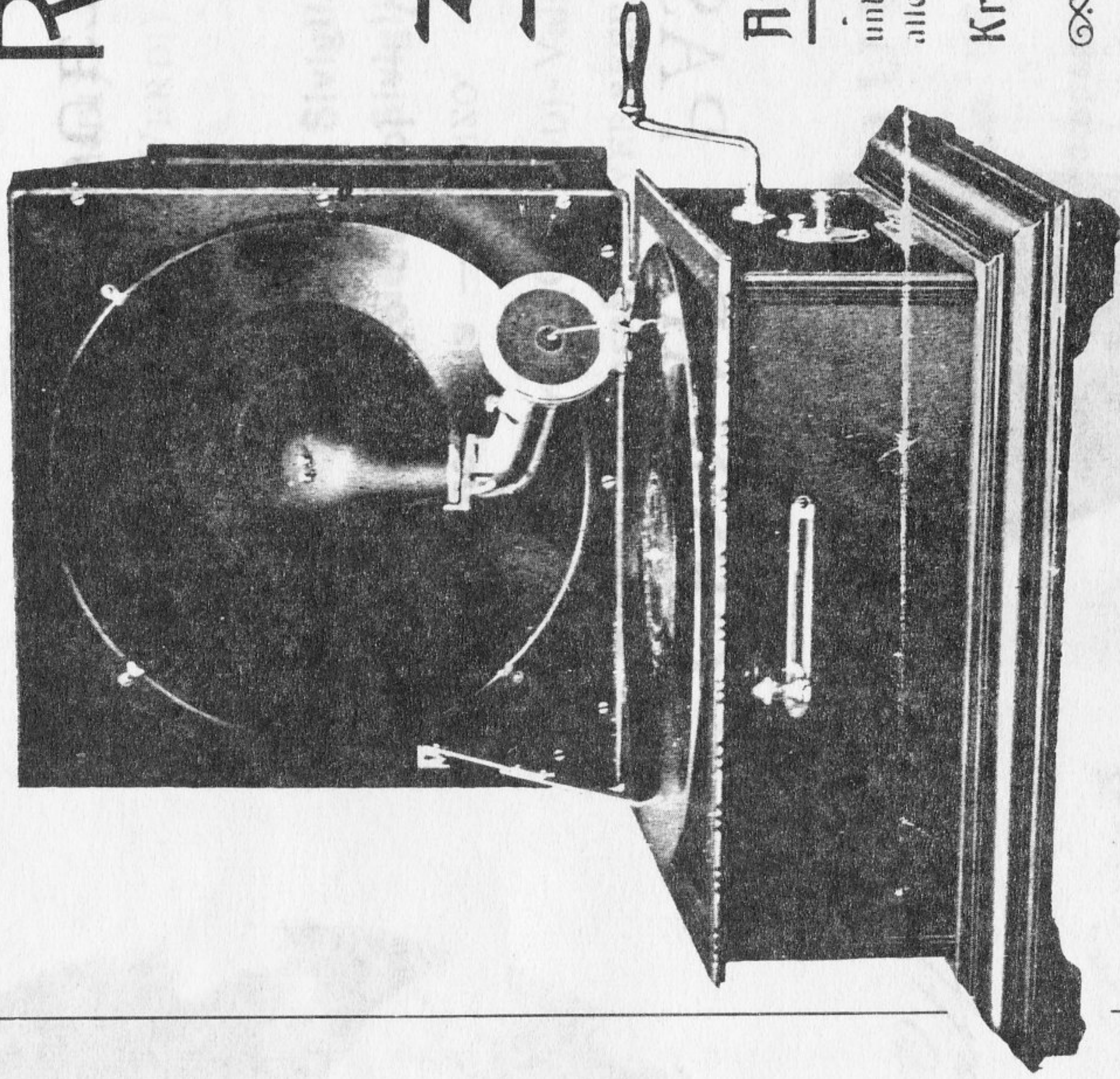
mit Präzisionswerk versehen, welcher zwei 29 cm-Platten durchspielt.

Spielt 24. 29 und 35 cm-Platten.



PATHÉFON REFLEX

№ 10



3 " diesem Apparat haben wir eine Spezial-Bibliothek hergestellt, und zwar in derselben Farbe, mit Jalousienverblüffung. Diese Bibliothek paßt genau zum

Apparat «Reflex»

und berechnen wir dieselbe zum alleräußersten Preise von

Kronen = = = = 55. —

Pathéphon „REFLEX“ während des Spieles.
Größe: 16 x 26 x 34 cm.

Preis 165 Kronen

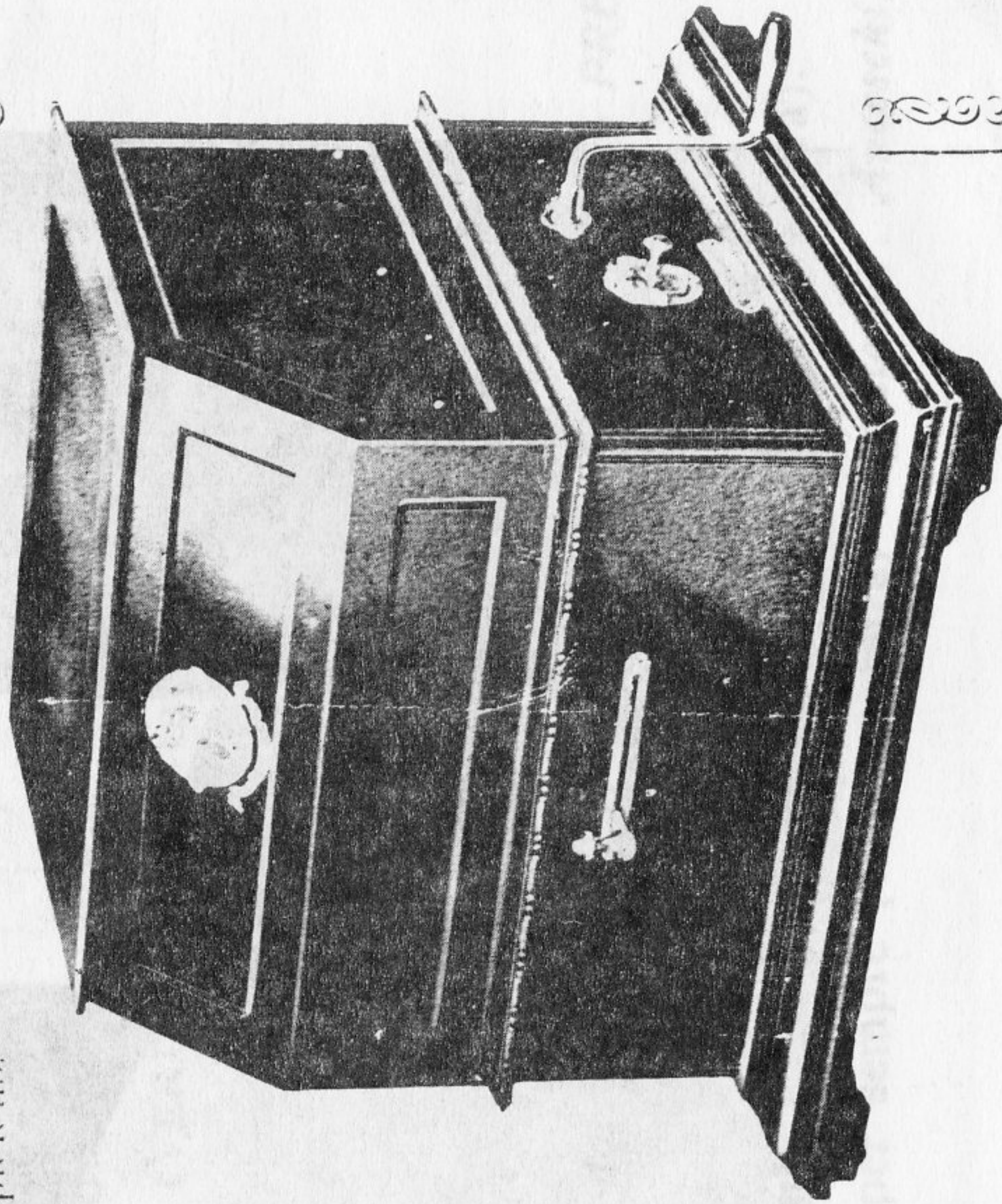
Telegrammwort „Himmel“

Zur gefälligen Beachtung!

Jeder Apparat, welcher unter dem obengenannten Preise verkauft wird, kann

nur eine minderwertige Nachahmung

oder ein schon überspielter Apparat sein.



Pathéphon „REFLEX“ geschlossen, Größe: 16 x 26 x 34 cm.

'STAR CYLINDERS'

In our issue 60/61 we published Frank Andrews' story of the companies that produced the S T A R cylinders. For reasons which I cannot recall, all this time later, we never gave you a listing of the cylinders in the issue which followed. We are correcting that now, with an apology to Frank for having held it over so long. Editor.

S T A R C Y L I N D E R B O X E S , L I D S , L A B E L S & R E C O R D S

My grateful thanks are due to collectors Tony Besford and John S. Dales for the following information with regards to the containers and labelling which was used for the S T A R R E C O R D S.

Unfortunately we do not know for sure what type of box was used for the duplicated engraved wax cylinders which were on sale throughout 1904 and the early months of 1905 but it would probably be safe to assume that the boxes already in use were continued when the "Gold Moulded" New Star Records were introduced in 1905. Consequently neither do I have any idea what the labels were like which were affixed to the lids of the containers.

According to Tony Besford, the pre-gold moulded type of record was a brown-black wax, with both ends convexed, there being no information marked on the cylinder at all, reliance being placed in the spoken announcement before the recording proper commenced.

The inside of the cylinder consisted of a series of "lands" (square-topped corrugations) which had the slight tapering gradations necessary for fitment to the taper mandrels of phonographs.

The gold moulded type of record also had these "lands" but fewer in number. As stated in their advertisements, these records were of a shiny ebony black wax, being moulded with flat ends with "Star Record", the title and sometimes the artist's name also engraved and moulded with the record, the wording being filled with a white composition. John Dales describes his STAR RECORD, however, as having raised lettering, set within rims at the flat ends, similar to the contemporary Edison Bell Gold Moulded Records then selling at one shilling each. These types of moulding could indicate as suggested, that at least two supplying companies produced the Star Records. These records were also announced and three examples are already known which have discrepancies between the spoken announcements and the written information, or the actual recording, e.g. one record announced "Queen of the Earth" plays Schubert's Serenade; a second of The Star Military Band, plays "The Whistler and his Dog" but is announced as "The Jolly Huntsman", which is also engraved on the record (or could this be an alternative title?) The third example is "The Coster's Wedding" announced as being sung by Jack Foley, which also ties in with release information, but the record is engraved, Harry Fay !!!

Two types of containers are known, the "dealers blue boxes" which had no label on them giving the make of record, and another type, of a marbled pattern similar to boxes used by Pathé, according to Tony Besford. This type of box was made with the use of hexagonal rivets to keep the join together, as was its lid.

The lids of both kinds had labels bearing the style, "New Star Record" and the word "Norwich", with one large five-pointed star above the title, and three smaller stars above "Norwich" at the bottom of the circular label. The colour scheme was dark blue printing on white paper.

As the company also made records in London, could it be that some labels were printed bearing both London and Norwich?

No records have yet been identified as having their catalogue numbers upon them. So the Gold Moulded Star Records themselves are marked "Star Record" the lids bear labels styling them "New Star Record", and the advertisements used by the company styled the records variously as "New Star Records", The Star "Gold Moulded" Records, and simply as "Star Records".

T H E "S T A R" R E C O R D S

A partial listing of the engraved (duplicated) two-minute wax type. Anonymous vocal artists' song titles in alphabetical order.

At the Seaside : The Blind Boy : The Blind Irish Girl : For Old Time's Sake
Good-bye and God Bless You, Jack : Good Old Joe : His wife was with him all
the time (issued 3/1904) : The horse the Missis dries the clothes on (issue
5/1904) : I'm coming home to you : In friendship's name : I want to be a
military man (3/1904) : A Laughing song (3/1904) : Let her drown : Play
that melody again (6/1904) : Shall I be an angel, Daddy? : There's an old-
fashioned cottage : There's music in the air (6/1904) : Three's jolly fine
company (8/1904) : Who's little girl are you? : Why shouldn't I love my
little girl?

Anonymous Brass Quartette = Polonaise

Anonymous Clarionetist = 75 Sally in our Alley (Carey)

Anonymous Trombonist = The death of Nelson (Braham)

Alf Brooks banjoist = King Cotton March (Sousa)

George Brooks "London's Favourite Gentleman" = 350 His day's work was
= Yarns, or The Captain told the Mate (done

W. Davis bass/baritone, with Bethesda Welsh Choir = 331 Down in the deep
Madame Maude Dewey "The World Champion Lady Whistler"

= Bird imitations No.1 - Thrush, canary, skylark (8/1904)

= Bird imitations No.2 - Blackbird, nightingale, chaffinch (8/1904)

Harry Haylett - comic = 101 When the band begins to play

Temple Hughes with Bethesda Welsh Choir = Genevieve (Tucker)

Frank Andrews 1873

Stephen Maine - comic = 206 The merriest man alive

Wilson Martell - "The Man with a Voice" :-

All the girls are lovely : Blue Bell (Morse) : By the Sundial :

Girly, Girly : If Adam had never been introduced to Eve :

I'm tired : I'se a-waiting for you José : My lily of the valley :

I want to see the dear old home again : 401 Schneider (Yodel song) :

551 Abide with me (12/1904) (artist credit in doubt)

557 Onward, Christian soldiers (Sullivan) (12/1904) (artist credit
in doubt)

James Ronaldson - cornetist

601 Killarney (Balfe) (Anonymous cornettist; Ronaldson?)

605 Serenade (Schubert) some copies announced as "Queen of the Earth"
(12/1904)

Saint Peter Mancroft Church, Norwich, bells

701 (Unknown title of tune - or change) 5/1904

Will Smith (vocal) - "The Chinese Honeymoon" 152 The Happy Land

The Star Military Band - Blue Danube Waltz (J. Strauss, Jr.)

Cotton Blossoms, cake walk (Hall)

40 "A Country Girl" - Yo-Ho; Little Girls, and,
Waltz (Monckton)

Crusader March (Sousa)

Devona March : Eppler's Whiskers, marche comique

Greetings from Egypt : In days of old

"The Geisha" No.1. Sel. - Love, love, Geisha Life

Hail to the Spirit of Liberty, march (Sousa)

1 Hiawatha (N. Moret) (12/1904) : In days of old

Kaiser Frederick, march : Loin du Bal (Gillet)

Manhattan Beach (Sousa) : La Marseillaise

Our Favourite Regiment, march (9/1904)

Over the waves, waltz (Rosas) : Le Retour

Rule Britannia (Arne) & God save the King

The Thunderer, march (Sousa)

Note: Only records numbered 1, 40 and 44 positively credited
to the Star Military Band.

Harry Taft - "London's Favourite Whistling Comedian"

"El Capitan", march (Sousa) : His Old Familiar Tune (with
singing, by Taft)

The mocking bird : Whistling to his girl (with sing by Taft)

The Welsh Bethesda Choir (See also W. Davis and Temple Hughes)

Laughing Chorus

A total of 73 records from an output, of at least 183 known to have been
listed. There were probably quite a number of others in addition.

Dates - N.B. The dates, where given, are those where the records were
first mentioned in the Trade Publications of the time.

STAR 'GOLD MOULDED' RECORDS - "THE NEW STAR RECORD"

Anonymous Clarionettist - 226 'Cavalleria Rusticana' (Mascagni) (12/1905)

Anonymous Concertina Player - 430 Honeymoon March (8/1905)

Anonymous Minstrel Troupe - 1001 Minstrels Series No.1. 'Always Jolly'

Anonymous Nursery Rhymes Performers - 901 Nursery Rhymes No.1 (8/1905)

Anonymous Piccolo Player - 402 Japanese Polka (8/1905)

Anonymous Sketch Performers - 'Two Minute Sketches' No.1. -

Peace and Quietness (10/1905)

Anonymous Trombonist - Say Au Revoir bu not Good-bye 225 (12/1905)

Anonymous Vocals (Titles in alphabetical order) :-

Ain't I no use, Mr. Jackson? (10/1905)

710 Coming in and going out (11/1905)

688 How ashamed I was (11/1905)

In the Good Old Summertime (2/1905)

Nelson, or One Hundred Years Ago (8/1905)

Rainbow (Wenrich) (10/1905)

Riding on top of a car (Lashwood's success) (10/1905)

There goes my soldier boy (2/1905)

681 There's music in the air (11/1905)

Ugly Ducklings (10/1905)

Walking home with Angeline (10/1905)

Marie Braham - serio comic :-

Pennies (8/1905)

There's a girl inside (8/1905)

A soldier of Japan (8/1905) Where's the heart? (8/1905)

691 On a Sunday (12/1905) 692 The sweetest girl in Dixie (12/05)

Alf Brooks - banjoist - King Cotton, march (Sousa) 460 (8/1905)

George Brooks "London's Favourite Comedian" :-

580 His day's work was done (8/1905)

581 Yarns, or, What the Captain told the mate (8/1905)

582 What are you going to do? (8/1905)

A. Chown - cornetist - 321 The Holy City (Adams) (8/1905)

322 Eileen Alannah (Thomas) (8/1905)

323 Serenade (Schubert) (8/1905)

324 The Lost Chord (Sullivan) (8/1905)

Ernest d'Almaine - singer - The song bird and the jail bird (8/1905)

706 Mother's birthday (12/1905)

707 An old sweetheart of mine (12/1905)

708 Good-bye, little girl, good-bye (8/1905)

The singer was Irish (8/1905)

Harry Fay - baritone, comedian - A little boy called 'Taps' (8/1905)

783 Ring down the curtain, I can't sing tonight. 8/05

784 I ain't going to leave home in the rain (8/1905)

Maude Dewey - bird imitations, and songs.

"The Champion Lady Whistler of the World"

541 Bird imitations, No.1. Nightingale, Blackbird, etc (8/1905)

542 Bird imitations, No.2. Canary, Thrush, Skylark, etc (8/1905)

543 Sounds in a bird store while a street organ plays outside,
(Bird imitations No.3.) (8/1905)

620 Under a Panama (sung) (8/1905)

Jack Foley - comic songs - 'arf a pint of ale (Gus Elen's success) (8/05)

The Coster's Wedding (a cylinder known marke Harry Fay but
announced Jack Foley!) (8/1905)

Imperial Concert Band = no titles known

Arthur Loman - comic songs -

622 Killicrankie (8/1905) 627 Nott Schott Duel (8/1905)

W. Mann - organist - 795 Alas, thos chimes (8/1905)

Wilson Martell - "The Man with the Voice" - All the girls are lovely (3/05)

656 I'se a'waiting for you Jose! (8/1905) 666 Sammy (8/1905)

662 My Lily of the valley (8/1905) 664 My Flo from Pimlico (8/05)

670 If you love her (8/1905) 671 It's the band (8/1905)

There's a girl wanted there

Frederick Matthews - banjoist - 450 The Darkie's dream (8/1905)

453 Bonnie Scotland (8/1905)

Elsie Montrose - singer - 700 Navaho (12/1905)

Madame Paula - Swiss Bells (presumed to be a pseudonym of W.W. Whitlock)

525 Sweet chiming bells (8/1905) 526 Dancing in the moonlight (8/05)

528 Home, sweet, home (8/1905) 529 Silver bells, macrh (8/1905)

Leslie Reed - comic songs - 750 Hello! Old dear, have a drop of gine (8/05)

Austin Rudd - comic songs - It is important that examples of these be *

* found, for they are thought to be the only recordings *

* by this major older music hall artiste. *

611 They found me (8/1905) 612 Parody on Pansy Faces (8/1905)

Salvation Army Band (Eastern District)

275 Onward, Christian Soldiers, march (Sullivan) (8/1905)

276 Swedish March (8/1905)

*** Any reader having additional information is requested to send ***
*** details to the Editor. ***

REVIEWS

KARL GERHARD by Karleric Liliedahl

72 - page book with cassette of 22 "tunes".

Continuing its series of Swedish Discographies, the Arkivet för Ljud och Bild of Stockholm, has recently published a discography of Karl Gerhard by Karleric Liliedahl. It has 72 pages and with it comes a cassette of recordings of 22 songs by Gerhard compiled and transferred by Björn Englund.

Karl Gerhard was involved with the theatre and entertainment all his life, his first recording being in 1920 and his last was in 1964. His voice is that of a "music hall" comedian rather than concert singer. A goodly number of his songs are his own words set to other tunes - one assumes topical comment or satire. Not understanding Swedish I hope I am correct. Other songs are his own lyrics with collaborating composers rather than just setting to existing familiar melodies.

The book is well cross-indexed for excellent reference, under recording-session dates, titles, catalogue numbers. A further section lists film and TV appearances.

The cassette gives us a cross-section of Karl Gerhard's recordings. My recording machine broke down after I had only one listen to it, but I was very favourably impressed by the quality of the transfers from 78rpm originals, dating from 1921 - 1956.

The package is excellently produced and is available from Arkivet för ljud och bild, Box 7371, 10391 Stockholm, Sweden. I am not acquainted with the price.

DISCOGRAPHY OF JAZZ & 'SEMIJAZZ' RECORDINGS
in the European People's Republics. Vol.2, Bra - Dob.

by Gerhard Conrad

This is another 'Jazzfreund' publication and we raise our hat to the author for tackling this monumental task. It goes back to "the beginning" and comes as up-to-date as is possible, covering Czechoslovakia, Poland, U S S R, Rumania, Bulgaria, as well as Germany. The light orchestra of Dajos Bela made many recordings, quite a number of which are considered as 'hot dance music', so we find them listed here, with recording dates given to the nearest month. This is useful, for being Odeons, it gives a progression of "approximates" to be used for dating other recordings in the Be matrix series. As in volume 1, the original recordings included in this useful reference series, may have been made anywhere in the world but the criterion is that their release was in the European Republics.

So, some recordings are very well-known, but those from the republics themselves may be little-known outside them, wherein lies the greatest value of this Discography. The recordings listed include 78's as well as Lp.

The pages are numbered continuously from Vol.1. and Vol.2. runs from p103 to 200. We hope that the publishers will be able to continue and complete the series, for even if it might be absolutely comprehensive, the details which are included are very important and are worthy of being

H.M.Scots Greys Band - 106 Cowboy (8/1905)

102 'El Capitan' march (Sousa)

101 The Stars and Stripes for Ever, march (Sousa)

Frank Seeley - comedian.

711 Didn't want asking twice (12/1905) 712 I'll never for the day

Star Concert Band - 250 "A Country Girl" - selection No.1.

251 "The Geisha" - selection No.1. (Jones) (8/1905)

252 "The Toreador" - selection No.1.

Star Military Band - The Jolly Huntsman

202 The soldiers in the park, march (L.Stuart) (8/1905)

204 Under the Double Eagle, march (J.F.Wagner) (8/1905)

207 Hiawatha (N.Moret) 210 The Jolly Coppersmith (8/1905)

219 Directorate March (Sousa) (12/1905)

220 "Cavalleria Rusticana" - Intermezzo (Mascagni)

The Whistler and his dog (A.Pryor)

Harry Taft - "London's Favourite Whistling Comedian"

600 His old familiar theme (8/1905) 601 Whistling to his girl (8/1905)

R. Warner - xylophonist - 502 Kentucky patrol (8/1905)

503 Albion Jig! (8/1905)

W.W. (BILLY) Whitlock - comedian (Pseudonym of Frederick Gabriel Penna)

725 The merriest man alive (8/1905)

726 Sunny Jim (8/1905)

727 The laughing Friar (8/1905)

731 A nice old maid (8/1905)

732 Come under my new gamp (8/1905)

801 Billy Whitlock's Travels (8/1905)

802 Billy Whitlock at the party (8/1905)

803 Billy Whitlock's wedding

Pianoforte Soli were advertised but no titles, nor artists' names have yet been found.

Mr. Hamilton's recordings are undiscovered.

D A T E S - N.B. The dates are given as when first mentioned for the first time in the Trade Periodicals.

E.Bayly

purchased by all interested in this subject.

Available from Jazzfreund, Von Stauffenberg Strasse 24, 5750 Menden 1, Germany.

P O S A U N E N - D O B by Gerhard Conrad

This is a biography of Walter Dobschinski who was born on 29th. October, 1908, and became one of Germany's leading trombonists, both in the dance bands of others and later, leading his own.

During the privations following World War I he began his studies to become an engineer, but very quickly his love of music got the upper hand. Berlin, during the 1920's was a centre for light music. He studied music part-time, then became fully committed when he joined the ensemble of Kurt Adam as pianist. This involved him in accompanying all singers of all types of music, for whom he was often required to transpose the music on sight.

In 1929 the cabaretist Willi Schaeffers wanted a bigger band in his "Anti" cabaret and this provided an opportunity for Walter Dobschinski - now playing trombone.

Then the famous bandleader, Teddy Stauffer engaged him for his "Original Teddies" in which Dobschinski spent a large part of his career. During the summer of 1935 the "Teddies" played on board a cruise liner and during their stay in New York they took the opportunity to hear as many of the bands as they could.

Dobschinski was an arranger for the Stauffer band, introducing many big 'swing' tunes and also using tunes made famous by such bands as Benny Goodman.

When the World War II came, things were as difficult for German band-leaders as anywhere else. There were personnel changes, etc. For recording sessions, Dobschinski found himself with other bands and even played bass. Teddy Stauffer was of Swiss nationality and returned there at the outbreak of war. We can hear Dobschinski playing during the war with such groups as Heinz Wehner and Kurt Hohenberger. Many of the 78 rpm dance bands of Germany of different eras have been reissued on Lps, proving them to be as good as those anywhere else in the world.

Dobschinski went on to lead his own band, and record with it, for Amiga as well as the makes in Fedral Germany. Immediately after the war, US soldiers in Berlin would request him to play the well-known "swing" arrangements too.

Der Jazzfreund is to be commended for publishing this biography, which along with other publications, brings the recordings and musicians of Germany to a world recognition. This book has 76 pages which includes a name-index and 36 excellent photographs, many from Walter Dobschinski's own collection.

Available from Der Jazzfreund, Von Stauffenberg Strasse 24,
5750 Menden 1, Germany.

Although we carried a review of this book by John Dales in a previous issue of this magazine, and have a descriptive advertisement on another page in this issue, I feel that I must draw your attention again to it because of its excellence. The page size is $10\frac{1}{2} \times 7\frac{1}{2}$ ins and is printed on really heavy glossy paper. One's first impression is the excellent production of the book within its hard-bound covers. From there on there is interest all the way to the last page. The Edison-organisation published all kinds of printed matter by way of advertising as it went along. Much of it would tend to be lost, or only available to dealers. . . . pictures of artists, descriptive notes on the records and so on. So, here we have an absorbingly-interesting cross-section of that material. In addition, there are newly-written articles by Jim Walsh. There are a couple of hundred pictures of the artistes themselves. If you call yourself a serious collector of old recordings, then you should certainly treat yourself to a copy of this book. See the advertisement on another page of this magazine.

** THE CHARLESTON DAYS

This Lp reissue has been compiled by Stuart Upton of the Vintage Light Music Society and features recordings originally made between 1923 and 1929. It contains the famous names and the unknown, well-known makes as well as lesser-known, of small diameter and usual. In retrospect one can dip into the masses of material issued "way-back" and Mr. Upton has chosen a fine cross-section of those days.

There are vocal selections by Billy Jones & Ernest Hare - 'I've never seen a straight banana'; 'Breezing along with the breeze' by the Revelers - 'My wife is on a diet' by Leslie Sarony - 'Under the moon' by The Radio Imps. Delightful piano solos are by Edythe Baker and Raie da Costa (who death claimed too soon).

Band numbers (many with 'vocal refrain') are by the Savoy Orpheans, Adrian Schubert, Jay Whidden, the under-rated Alfredo, Edison Bell Dance Orchestra, Coliseum Dance Orchestra, Percival Mackey. The tunes they play include 'Let's all go to Mary's House', 'The Charleston', 'Thanks for the buggy ride', 'Russian Lullaby', 'If I had a talking picture of you'.

Many of the vocal refrains are sung in the pre-crooning style which is interesting to recall now, modelled as it was on concert singing. Perhaps you recall in our issue 47 how Gladys Chappelle (of the Carlyle Cousins) described how she had to change her style to sing with dance bands.

A very interesting collection which you'll enjoy if this is your period of music. This is FLAPPER PAST 706 available from Chestnut Records Ltd, 48 High Street, Pembury, Kent TN2 4NU.

** The Versatility of BILLY MAYERL

Billy Mayerl was much more than a player of syncopated piano pieces. He had his school where he taught syncopated piano playing, had a series of records for postal tuition (described in T.M.R.20/21). Then on this 2Lp set we find him as an orchestral composer. Reissued here are two double sided Columbia records, one of Mayerl's "Pastoral Sketches" and the other "Sennen Cove - Tone Poem". with the composer conducting the Court Orchestra. Both pleasant pieces of light music, but I expected that there might have been a storm scene included in "Sennen Cove" - but Billy Mayerl must have seen it on a lovely day. . .

One is familiar with Mayerl's style when playing his own piano compositions, such as "Wystaria", "Honky Tonk" and "Jasmine", so it is interesting to hear his treatment of others' work, especially the delightfully dainty interpretation of "Wedding of the Painted Doll" by Herb Nacio Brown. He is a sympathetic accompanist to the Columbia Light Opera Company's "Peggy Ann" and "Girl Friend" selections, both by Hart and Rodgers.

When attracted to the vaudeville stage, Billy Mayerl had one "act" comprised of duets with Gwen Farrar, the cellist and singer, using all their talents - Billy singing as well, to weave a variety of combinations and solo parts. Miss Farrar was a fine cellist, taking her share of the solo spots - as we hear from such titles as "He loves and she loves", "Rainbow". Included in this compilation is "Masculine Women and Feminine Men" which led to the end of the partnership; as described in the interesting sleeve notes, whose compilation we assume this reissue to be.

There are about 36 78rpm 'sides' reissued here - too many to list in full. They give a much better impression of Billy Mayerl's work than other compilations which have kept solely to his playing of his own piano pieces. We have, too, the rare Vocalion recordings of him with his "Vocalion Orchestra" playing the popular tunes of the second half of the 1920's. Although only a few are remembered now, the band was the equal of any others of the period, playing in a regular strict-tempo beat, with high spots of Mayerl's piano heard in solo passages as well as other instruments featured in 'hot' spots. "When lights are low in Cairo, has predictable harmonies, while "Hire Purchase System" has quaint lyrics typical of the period. "Where did you get those eyes" by

Walter Donaldson is one you'll probably know. "The more we are together" has a vocal duet which can only be called "enthusiastic" but the band itself is very well drilled and precise in its playing, which is typical of all of Billy Mayerl's output. Well transferred - though in the case of some of the Vocalions, the originals were not too well recorded. This is Flapper PAST 704/705. Available as above.

** The Two Sides of GEORGE GERSHWIN

Another pianist-composer.... $3\frac{1}{2}$ years the senior of Billy Mayerl....and equally individual. Mayerl's playing is more dainty and "pretty" while Gershwin introduces discordant harmonies which I feel the other would shun. But each was a syncopator in his own right. I hear some small amount of "borrowing" or "influence" in Mayerl's work, but that may be a little due to the style of playing in the mid-1920's. Perhaps Gershwin leans more to jazz influence while Mayerl is more classical in his approach. Both are very melodic, and pleasing to hear.

When only 18 years old, Gershwin was helped along the road to fame when Sophie Tucker featured one of his songs. Later he composed "Rhapsody in Blue" for Paul Whiteman's famous concert at the Aeolian Hall on 12th. February, 1924. Thereafter he composed for both light entertainment and the concert platform. This Lp recalls those two sides of George Gershwin's work.

From the 'Concert' side we have the orchestral pieces "Rhapsody in Blue" (electrical version of April, 1927) with Paul Whiteman's Orchestra, and "An American in Paris" with The Victor Symphony Orchestra under Nathaniel Shilkret (1929). The piano solos "Three Piano Preludes" and "Andante from Rhapsody in Blue" were only issued in USA (although recorded in London) and are very rare as original 78's. It is interesting to recall that the 'Rhapsody' began life as a piano solo and was orchestrated for the Paul Whiteman concert and exists still as a solo pianola roll, itself very interesting to hear, especially if like me, you are able to hear on an electric Steinway player (at the home of the late Gordon Iles). The "Preludes" begin with a joyous opening theme, then a longer introspective slow passage and finally a dance of exaltation. I had not heard these previously and enjoyed them at once.

Some of the lighter pieces were used as "fillers" for the very long-deleted early World Records Lp of the 'London Cast' originals of "Funny Face". It is more logical to have ten solos here together, recorded 1926 and 1928. Jazz, and jazz-styled improvisation has changed since those days and now we seem to have pianists who play with only the right hand, and others who seem to have about twenty fingers all twiddling about at the same time so that any resemblance of the tune upon which they are improvising is lost in a veritable confetti of notes spilling anywhere. Not so with Mr. Gershwin. The melody is never lost and both hands are playing together, or syncopating against each other.

Among the lighter pieces are "That certain feeling", "When do we dance?" "Someone to watch over me", "Do do do", "My one and only", "S'wonderful" and four other tunes you will know.

A highly recommended Gershwin 'document' on Halcyon HDL 101, available from 12. Slough Lane, London NW9 8QL.

** AL BOWLLY & RAY NOBLE 1933

The giant boxed-set of Lps reissuing the work of Ray Noble's orchestra (World Records - originals H M V) did not give us every recording that Al Bowllly made with that orchestra. Perhaps the compiler should have been a braver man and reissued everything that Noble recorded for H M V even if it required two big boxes . . . but worry not! Halcyon records gives us a further selection of delightfully-played dance music with Bowllly singing the 'refrains' in his customary impeccable manner. There are 20 tunes on this Lp, including some fine arrangements of well-known tunes like "On a Steamer coming over", "Did you ever see a dream walking?", "Thanks", "Hustling and bustling for baby", "Just an echo in the valley", "Hiawatha's Lullaby" and "Waltzing in a dream" (by Crosby, Washington & Young) a truly romantic, dreamy waltz of which I have only heard the Bing Crosby/ Isham Jones Orchestra version. Now I have two excellent arrangements of it!!

You all know the story of Ray Noble and Al Bowllly. Suffice it to say that all dance band, Ray Noble and Al bowllly fans will enjoy this Lp. It is Halcyon HAL 18. Available from 12. Slough Lane, London NW9 8QL.

** AL BOWLLY & RAY NOBLE 1930

Another taste of Al Bowllly with the Ray Noble Orchestra. These tunes were mostly included in the giant boxed - set. If you missed it, here is a chance to obtain 18 of the tunes, randomly selected, yet all enjoyable.

"Close your eyes" is whistfully romantic, and "When you've got a little sprintime in your heart" becomes tender - which you will find refreshing if, like me, you tire of the brash noisy version of Jessie Matthews. Not all of the songs are slow, for in jolly vein we have "You ought to see Sally on Sunday". "You're driving me crazy" is a little slower than many bands played it. "Wagon Wheels" is 'straight' with no attempt to be a cowboy!

This is just a short notice, but this is a fine selection and let's hope that there are sufficient purchasers of this record to warrant other reissues, then perhaps those who were unable to buy a whole big set of

Ray Noble records, will be able to obtain them one at a time and in the end have the whole set. It's a worthwhile project.

This is a "revived" EMI World Records, SH 1078221 from any good shop.

** JOE LOSS & HIS ORCHESTRA

"Party Time"

This is a reissue from 1960 and would, of course, have been a long play record in its original, around 24 years ago.

Fortunately there are still some dancers around who still like to dance "ballroom" or "sequence dances" to the music we know from the 1920's, 30's and 40's. Fortunately, we can now put on a record of Joe Loss and his orchestra playing it impeccably in fine straightforward arrangement where strict tempo and melody are supreme. Do not let the words "strict tempo" cause you to think of a boring small group droning out the tunes. There is pleasant variety here. Trumpet trios, accordeon passages, clarinet & bass clarinet duets, reed sections similar to Glenn Miller's, harmonising trombones. The whole gamut of dance music tone that we have come to associate with the name of Joe Loss over the decades.

Side one is a continuous medley of 18 quickstep tunes. Side two is in three sections - waltz - quickstep - waltz, again 18 individual tunes are recalled dating from Edwardian times up to c. 1950. There are many of my favourites included, and presumably yours.

Twenty of the tunes are by Irving Berlin (including 5 waltzes), 9 are by Cole Porter. The remainder are from various composers, one being Mabel Wayne's waltz "In a little Spanish town" which I have liked since I was quite small it seems. There are no vocal refrains.

I've given you a clue to the contents, and I'm sure you'll enjoy the whole record. World Records SH 1078251.

** FELIX MENDELSSOHN & His Hawaiian Serenaders.

The picture of a coastline with tall palms on a coast line on a pale backdrop of Mr. Mendelssohn and some girls wearing leis saying "Serenade to Hawaii" is on the sleeve of this record bringing back the charm of Hawaiian Music (in its near-original form) which has fascinated Europe and U S A since its first introduction there. Perhaps the clue to that fascination is again its clear melodic line with guitars and steel-guitars giving it its unique sound and timbre.

Judged by the clean sounds, we hazard that this selection was culled from late in the Serenaders' career. Felix Mendelssohn (and his contemporary A. P. Sharpe) played their music in a soft caressing manner, whether it be slow langorous melody, something in a rhythm akin to rag-time, or even "Hilo March". If you go back to the Edison cylinders, or even the early-electrical discs you hear that the guitars were not quite so muted and some even "plonked" a little. Perhaps the earlier recordings were closer to a more primitive folk idiom perhaps intended to be danced to rather than listened to.

Be that as it may, musicians like Felix Mendelssohn gave us a wholly acceptable music that is a pleasure to hear again even if we have to admit that many of the tunes came right out of "Tin Pan Alley" from the pens of Ted Fio Rito - "Kalua Lullaby", Rodgers & Hammerstein - "Bali Hai", Gunsky & Goldstein - "Honolulu Blues". Other Hawaiian groups are recalled in Sol Hoopii - "Sweet Hawaiian Kisses", Andy Iona - "Sweet Gardenia Lei". It is a change to hear Archie Coates sing "Moon over Miami" softly and gently after one has become so accustomed to Vaughn Monroe "belting it out" at double-forte. If music in "Hawaiian" style is your choice, then this Felix Mendelssohn record is recommended just for you. World Records SH 1078261.

** SEMPRINI "CONCERT HOUR"

This Anglo-Italian musician has been resident in England since World War II and began his recording career here on 78 rpm H M V records. Over the intervening years he has presented a large number of radio programmes of concert and "lighter" classical music.

This record is a selection of those more popular pieces, chosen to give the listener a variety of satisfying and meaningful music, well played. It is not one of those selections advertised in the Saturday/Sunday papers wherein one is transported rapidly through a large number of mere snatches from classical works. Here whole pieces or movements are presented properly by a musician who knows how to do it.

Semprini's own piano solos are "Waltz No. 3 in A min. Op 32, No 2 (Chopin)" "Jesu Joy of Man's desiring" (Bach) and "Nocturne No 19, Op 72, no 1 (Chopin)". Schumann's "Ballet Music "Carnaval" is a delight and the Scherzo from Liszt's "Concerto Symphonique No. 4" is as light and sprightly as it should be. Chaminade's "Autumn" and "Melody in F" by Rubinstein are given a lighter orchestral treatment with solo piano or prominent piano passages, as is "Les Sylphides" Ballet Music of Chopin.

The other music is "Variations on a Theme of Chopin" (Rachmaninov), "Tango" (Albeniz), "Flight of the Bumble Bee" (Rimsky-Korsakov) and the concert ends with a full-blooded presentation of the Ritual Fire Dance by Falla.

As one might expect, the programme includes one of Semprini's own

compositions, "Concerto Appassionato" which, if it is meant to convey changing moods and emotions of a temperamental person, is just right with crescendos, quiet moments and then serene strength.

Here is a souvenir of Semprini's able talents with his 'New Abbey Light Symphony Orchestra' (presumably an orchestra gathered to record in the Abbey Road recording studios). World Records SH 1078281.

** THE NEW MAYFAIR DANCE ORCHESTRA

"Harmony Heaven"

Here is an Lp of an orchestra which did not exist - well, not outside the recording studio. The New Mayfair Dance Orchestra, directed by Carroll Gibbons recorded its first tune on 7th November, 1928. On 21st August, 1929, the Orchestra's first recording directed by Ray Noble was made, Mr. Gibbons being involved with directing a group for music on films. Thus began Ray Noble's career as a 'leader'.

This Lp has 10 tunes from Carroll Gibbons' brief association with the Orchestra and 10 from Ray Noble of the years 1929 to 1930. Of the 20, I know but a few already, such as "All by yourself in the moonlight", "My Southern Home", "Do Something", "I'm crazy over you" played by the Gibbons-led group and only "High Society Blues" from Noble's. Nevertheless the whole selection is one of dance music well-arranged and well-performed. There is a difference between the 'sounds' of the two leaders, but it is hard to define on paper. I would say that perhaps Gibbons was jazzier, but that may be due to the structure of the tunes to be played.

In both groups there were excellent musicians culled from dance bands which really existed. We hear from trumpeters Max Goldberg, Sylvester Ahola and Lloyd Shakespeare. Carroll Gibbons is heard playing solo piano passages, Billy Milton sings a couple of vocals in a personal confidential way. Bill Harty, drummer, provides a firm foundation for both groups, assisted by Bert Thomas's guitar. Reg Pursglove and Jean Pougnet are violinists on many of the numbers.

So, do not dismiss the New Mayfair Dance Orchestra as a humdrum studio "pickup" group. Despite the *raison d'être* of its existence, it gave us some wonderful dance band music as this record testifies.

Saville SVL 162 Available from 54, Sherington Avenue, Hatch End, Middlesex HA5 4DT, or good record shops.

** AL BOWLLY "A MILLION DREAMS"

Years ago as time passed I became acquainted with the advertisements of Pam Barrie "wanting" many of the rarer Al Bowlly recordings. Among them were quite a number of those included here. This Lp brings us 20 of the 'solo' recordings which Bowlly made, accompanied by small groups not exceeding sextet size, playing in restrained manner.

Such recordings, as you will realise, are a test of a good singer and Al Bowlly shows that by this period, 1932 to 1933, he was an accomplished singer, over a variety of songs, mostly sentimental. He immerses himself in the text of his songs making them fully meaningful.

Quite a number of the songs were also recorded by Bing Crosby, but Bowlly's interpretations stand up on their own, without copying Crosby. He is equally good.

The title song "A Million Dreams", a pretty song by Lewis & Kahn is accompanied only by George Scott-Wood playing piano and is very satisfying. From 1933 comes Lecuona's "Maria My Own" which one rarely hears in a full vocal version - and even more rarely sung in English. The accompaniment is just clarinet, piano & guitar, which follow the singer so allowing him to create a song outside the usual 'rumba' rhythm. Equally unusual now is a purely vocal version of "I'm getting sentimental over you" which became monopolised as a 'signature tune' for Tommy Dorsey's orchestra.

With just a small accompaniment, Al Bowlly is able to stretch - out, take more time on certain lines bringing out a fuller interpretation than he was able to do when singing with a dance band. In this respect he had a greater advantage than Bing Crosby, who, so far as I recall, made only a few recordings later in life with Buddy Cole's Trio. Crosby had to keep tempo most of the time with a band. This fact alone has helped Al Bowlly to present his own personality.

Of course, Al Bowlly fans will rush for this record. I also commend it highly to anyone who would prefer to hear songs of this period sung as songs, complete with verse, minus a dance band. There are 20 Saville SVL 163.

** JACK HYLTON ORCHESTRA 1933

"The Talk of The Town"

These 20 recordings were made by a big band - seventeen to twenty pieces according to the tune, for whom the chief arranger was Billy Ternent who later led his own band. The chief vocalist is Pat O'Malley, others being Cecile Petrie. Billy Ternent and Jack himself sang in the vocal trios. This big band made stage appearances in variety theatres in Britain and Europe. It also featured in a couple of films.

In his excellent notes, Tony Clarke draws our attention to a passage of

staccato brass-section playing, which must be the first time on record for this type of scoring by Billy Ternent, in the tune "By a Waterfall". In fact, there are many hints, in various tunes, of the style which Billy was to develop in later years with his own band.

Eve Becke sings the vocal of the song "It's the talk of the town", and to my ears, sounds ill at ease with it. "Stay on the right side of the road" is a 'sermonising' song and in certain passages I am reminded of something from a Luis Russell recording. "The Gold Diggers Song" (We're in the money) must have been inspired with the hope that the Depression was passing.

This big band plays with fine precision and I like the saxophone and sound of the trumpet section when all are playing together. We are treated to a waltz - "The Shadow Waltz" - which has whistful solos by the French trumpeter Philippe Brun using two different mutes. Max Abrams and Gilbert Webster in the percussion section, keep the band moving along. They and the guitarist Sonny Farrar can be heard to advantage in "You're an old smoothie" which includes some deft trumpet section work. "Stormy Weather" has some unusual chording between saxophone and brass, and a vocal by Cecile Petrie otherwise associated with the Carlyle Cousins.

This is another Lp reissue which reminds us of how good the British dance band were. There are some pretty tunes here too, "You are too Beautiful" "Don't blame me" and the oddly phrased, yet interesting "After You, Who?" by Cole Porter. This is another record recommended for your collection of dance band favourites. = Saville SVL 164.

** BEN SELVIN & his ORCHESTRA 1929 - 1934

Ben Selvin had a recording career that spanned from 1919 to 1934 during which time he made a prodigious number of records either under his own name or as accompaniment, or of course, under pseudonym. From only nineteen years old he was directing a dance orchestra in the best night spots in New York and within a few years was directing several orchestras. His records were either in a 'straight' dance type or 'hot' - though the latter type is not excessively so. For this set of 20 tunes we have a personnel that we feel must have been picked for the recording studio for it includes such musicians as Benny Goodman, the Dorsey Brothers, Joe Venuti, Eddie Lang, Jack Teagarden, Manny Klein, Leo McConville and Stan King, whose drumming style is soon recognised.

Most of the tunes included here are lively ones, and have "vocal refrains" by some of the best known in the recording studios at that time, such as Smith Ballew, Irving Kaufmann, Dick Robertson, Paul Small and Muriel Sherman. They sing such tunes as "Young and Healthy", "You're getting to be a habit with me", "You were meant for me", "Broadway Melody", "Miss You".

A few tunes are purely instrumental arrangements - "Good for me - Bad for You" and "Let me sing and I'm happy".

Not wishing to give lists of names ad lib I would add that many of the groups making these records were basically the Dorsey Brothers, plus or minus, as it were. (There is only one tune, "The free and easy", which is same as the selection released on the now-deleted World Records SH428.)

Living up to the now well-established 'tradition' of Saville records, this is another of fine dance music - this time by accomplished American musicians, which I'm sure you'll enjoy. = Saville SVL 165

** ROY FOX & HIS BAND 1933

At the Kit - Cat Restaurant

Roy Fox, who specialised in a 'whispering trumpet' (copied from Henry Busse?), took his band into the Kit-Cat restaurant in 1933 for a fourteen month tenure. During that time he recorded prolifically for Decca.

Again we have a selection of 20 tunes well played by British musicians but Fox himself came from Denver, USA. Roy Fox did not monopolise the musical scene for himself. Arrangements were mostly written by Jack Nathan and the leader's solo work was small. At this period the band was of thirteen pieces. Sid Buckman, trumpeter, often sang vocals too. But, Fox had a fine team of singers in Jack Plant, Ronnie Genarder and then his new discovery, Denny Dennis. He also had Peggy Dell who was musically satisfactory, but I personally do not like her nasal intonation. She sings "Look what you've done", "That's what life is made of". Denny Dennis's only contribution to this compilation is a fine "This is Romance". Roy Fox is heard leading "A tree was a tree" and quietly backing Jack Plant's vocal, Jack Nathan allowing himself a solo break. Sid Buckman is able to cope very well with the rapid flow of words for the novelty "The girl in the little green hat", which I recall from my childhood, but do not recall it being so quick-perhaps because I could not sing it quickly myself!! Peggy sings in romantic form for "Under a blanket of blue" which features the lower-register clarinet playing of Rex Owen who demonstrates his alto saxophone prowess on "Night after night".

All of the material on Saville Records is well-transferred from the 78rpm originals by John Wadley. Obviously, many of the originals here were in fine condition.

Saville SVL 166

** ELLEN BEACH YAW "LARK ELLEN"

In Talking Machine Review 63-64 we had an interesting article about Miss Yaw, by Antonio Altamirano, followed in issue 65-66 by a reprint of her 1899 interview for "The Strand Magazine".

Pearl Records have now released an Lp record of some of Ellen Beach Yaw's records revealing that she was as fine a singer as one has read descriptions. She had a phenomenal vocal range which is revealed on these recordings, as well as her ability to trill.

Side one covers her April, 1905, recordings for Victor, which includes the 'Mad Scene' from Donizetti's "Lucia di Lammermoor" in which she made her debut at the Metropolitan Opera House on 21st. March, 1908, which caused an immediately highly favourable sensation.

She had a wide operatic repertoire as well as singing songs. One such heard here is "The Star Spangled Banner", which with its stately measure and range is quite a test for a singer and Miss Yaw acquits herself well.

Side two has two April, 1910, recordings for Edison, which includes Miss Yaw's own finely descriptive "The Skylark". Then there are three pieces which she recorded for Berliner in London in March, 1899, during which year she appeared in Sir Arthur Sullivan's "The Rose of Persia", and he wrote a special cadenza for her aria "Neath my lattice window".

Of course, the Berliner records are very rare, so we are privileged to hear them. This is a very useful purpose which the Lp reissue fulfills.

Pearl Records maintains a logical principle of transferring as much of the music from the original as is possible without muffling use of filter. As we are accustomed to old recordings we are able to listen past surface noise to the music itself.

As one would expect, the excellent notes for this Lp could only be written by Antonio Altamirano, a protégé of Miss Yaw.

Pearl Records GEMM 239. Available from Pavilion Records Ltd, 48. High Street, Pembury, Kent TN2 4NU.

** CREATORS OF OPERETTA

This Lp reissues some very important CREATOR recordings of Viennese operettas, and is as valuable for us as any Pearl record issued so far. So many of us have relaxed in pleasure in the theatre or beside our radios to revivals of the delightful melodies of Strauss, Lehar, Kalman, Fall and Oscar Straus. Perhaps you have also seen some of the advertising in magazines like "Phonographische Zeitschrift" for records of their shows as they appeared originally.

For a long time we have had a reissue of the London Merry Widow, Lily Elsie. . . But now we have the creatoress, Mizzi Gunther together with the first Danilo, Louis Treumann, singing some of the 'Lustige Witwe' songs. Another Viennese comic Franz Glawatsch sings more of the Danilo songs, while Treumann is heard in a duet from Ascher's "Vergeltsgott". Lehar himself conducts two recordings from "The Count of Luxemburg" with original singers Louise Kartousch and Bernhard Bötel.

Treumann sings a song from Leo Fall's "Der Fidele Bauer" and Mizzi Gunther is heard in two songs she created in "The Dollar Princess", but on record another great Viennese tenor Karl Streitmann (instead of Treumann) with Fall himself conducting, as he does for extracts from "Die Gesehiedene Frau" sung by A. Dirksen, Mizzi Zwerenz and Richard Waldemar. This was produced in London as "The Girl in the Train".

From Oscar Straus's "A Waltz Dream" we hear Mizzi Zwerenz again with Max Rohr and Arthur Guttman. Kalman is represented by "Der Kleine König" with Louise Kartousch and Ernest Tautenhayn.

A 1903 recording has Alexander Girardi singing Pick's famous song "Wiener Fiakerlied" which he first sang to the world in 1885.

This reissue breaks new ground for we in Britain and is to be very highly commended for its content and for the honest way in which has been transferred allowing the presence of some surface noise to obtain the maximum frequencies from the originals - any, these reissues are intended for collectors of adult mentality.

Pearl Records GEMM 248

Footnote: The picture of Mizzi Gunther on the sleeve reveals her to look more like a comely young widow than Lily Elsie!!

** RICHARD TAUBER "Ich Liebe Dich"

Unfortunately, my review copy of this record is in a plain white sleeve so I have no notes to guide me in describing the record to you.

It begins with a newsreel extract of Tauber embarking for America. Then comes a series of recordings mostly from studio recordings. In the absence of sleeve notes I have referred to James Dennis' Excellent study of Tauber in "The Record Collector" Vol.18, and Manfred Weihermüller's equally excellent dating of Tauber's Odeon recordings 1923 - 1933 in Germany (Vol. 19).

Those Odeon recordings range from 1927 onwards, on side one, in chronological order. The songs include the unusual "Heut' hab' ich Premiere bei einer schönen Frau" and "Little Pal" to the reflective "Mein Schloss im

Mond". More outgoing is the spirited "Maria, Mari" by di Capua. Very unexpected is "Asleep in the deep" dubbed from something or other that has one speed wobble, with male voice accompaniment.

In his discography, Mr. Dennis divulged the secret that there existed one copy of a private recording Tauber made of Clutsam's "My Curly Headed Baby". This is a lampoon of the original, made for friends, at the same session which produced the 'issued-version'. It has obviously been loaned for this reissue. Unfortunately, my German is insufficiently idiomatic to grasp all the asides, though it does show the humorous side of the tenor.

From some private source we hear film, or radio, or concerts, "Champs paternels" - Joseph- by Mehul: "Es sollst.." duet from Martha by Flotow, and two Tauber compositions "Es war einmal ein Fruhlingstraum" & "Let me awaken your heart". An acetate private recording of 3 versions of a piano piece is heard, perhaps composed by Tauber. It is very reminiscent of something else which I cannot recall.

So, side one gives us issued Odeons, while side two would seem to be of "other" collectors' items. I do not know, but perhaps the Odeons are rare items for I have not encountered them anywhere in any form.

A very interesting reissue showing many of Tauber's various talents which I enjoy. The Odeons have studio quality of the time, whereas the tone of the others varies, but none is unacceptable. A fine acquisition for Tauber lovers. Pearl Records GEMM 263

** D R. A D R I A N B O U L T

This reissue is a tribute to Sir Adrian Bould who died in February, 1982, as he approached his 94th. birthday. I felt it very unfortunate, to say the least, that when the Post Office issued a special set of stamps to honour British conductors, Adrian Bould was omitted. The only "face-saving" grace was that Sir Adrian was still living whereas those portrayed had died.

I shall always recall his conducting at the EMI 75th. Anniversary Concert. His control of the Orchestra was entirely by movents from the elbow forward it seemed. There was no frantic waving of arms and body as some do. The hands were most expressive. This was made more evident with the TV film of the occasion shown later.

Perhaps this lack of showy gesture led to his being apparently being overshadowed. Yet, as this record shows, his readings of the music of the German Romantics was first rate. His talent led the BBC Symphony Orchestra (heard here) to great heights of recognition as a major orchestra of the world. After retiring from that position he went on to the LPO and other orchestras.

The recordings here are all from 1932, and were in the HMV DB series. Beethoven - Symphony No.8. in F major Op.93. Weber - Freischutz Overture. Wagner- Tristan u. Isolde, Prelude Act 1. Humpredinck - Hansel u. Gretel, Overture. A fitting tribute to a fine British conductor. Pearl Records GEMM 264.

*** T H E E N G L I S H P A T H É - P E R F E C T L A B E L

by Arthur Badrock.

This is a numerical listing - I should say DEFINITIVE - list- of the records of the Pathe- Perfect label as issued in Britain. Release began in 1927 and ended in December, 1928.

This book gives us a history of the label together with an approximation of the dates of release.

The series began with P300 and ended with P435. We are given the matrix numbers, as well as the obvious titles and composer credits. All sorts of other relevant notes are

added, such as pseudonym details - or should I say "revelations"? We are given other label alternate releases, as well as comments of the author, or other discographers, by way of clarification as necessary.

This is the first of a series of label listings to be produced by the EMI Music Archives and if it sells successfully, other similar publications will follow. So collectors are asked to support this book so that we can all benefit. This is excellently-produced on high-quality glossy paper. The price is £2.21 and is available from 'The Talking Machine Review', 19 Glendale Road, Bournemouth BH6 4JA.

* H E R I T A G E I N B R A S S continued from p.1879

tune "Pat in America" and the hymn tune "Simeon" and ends with another test piece, which the band played to come first in the 1912 Championships, music from Rossini's opera "William Tell". But the 1912 recording has not been used, the electric recording of 1926 was chosen, which although of a better sound quality does have a less good performance than the acoustic version.

The transfers have been made from very good shellac copies and no attempt has been made to "enhance" the sound, the well-loved (or disliked) "silent" surface noise is there to be heard but is in no way obtrusive.

The recordings date from 1920 to 1927, only two being by an electrical process, and were products of The British Zonophone Co., Ltd., The Aeolian Co., Ltd., J. E. Hough, Ltd., the Columbia Graphophone Co., Ltd and The Gramophone Co., Ltd. The playing generally is of a very high standard as is only to be expected from a band which was at the top of its form during the period covered.

Recording dates have not been given, as many are unobtainable but the issue-dates of the originals have been.

Inside the record sleeve is a leaflet giving a comprehensive history of the St. Hilda Band (1896 - 1927) with biographies and photographs of Arthur Laycock, Bandmaster James Oliver, Professional conductor William Halliwell and James Southern, the Band's Secretary and Manager. There are also short career resumes of Messrs. Wray and Round, the founders of Look Records and Bandsmen in their own rights.

For those interested in good acoustical recordings of Brass Bands and solo cornet work I do recommend this first effort. Volume 2 is to be devoted to the work of Jack Mackintosh, the cornet and trumpet soloist.

Look Record LKLP 7500 costs £5, plus 90 pence postage, from, Mr. Robert Wray, 6 Windsor Drive, Cleadon Village, Sunderland, Tyne & Wear SR6 7SY.

T H A N K S F O R T H E M E M O R Y

We still have some of this well-selling popular book by Hubert Gregg, the BBC broadcaster who has a regular spot dealing with music from the 78rpm era. His records chosen are mostly of the artistes of the period.

He tells brief biographies of some of the artistes whom he feels deserve the label of 'genius'. Sitting back with a great hindsight he is able to pull out some of the very best best topl-liners for our attention.

We read of Busby Berkeley, choreographic film producer, Cole Porter, master songsmith, the gallante Maurice Chevalier, Fred Astaire, dancer-extraordinary, immaculately polished Jack Buchanan, lovable Fats Waller, supreme lyricist Lorenz Hart, ill-fated Judy Garland, Përenniel Al Jolson, Noël & Gertie, Ivor Novello, pianist Carroll Gibbons.

This hardback book is available from The Talking Machine Review, 19. Glendale Road, Bournemouth BH6 4JA. Price £6.95 including postage. (A Victor Gollancz publication.)

- The Phonographic Teacher - continued from 1856.
thing to give him this. A series of carefully devised lessons is now being prepared, and these are spoken into a phonograph with the utmost clarity and precision. The student may then take each spoken lesson away on a cylinder, and in the privacy of his own room may have an educated Frenchman or German to go over it with him just as many times a day as he wishes. As with the music it cannot be said that the reproduction by the cylinder is as clear and distinct as the original voice. It requires close attention - at any rate by the unpractised ear; but it may be said to be as distinct as ordinary speech appears to a foreigner, and the student who can readily make out the voice of the phonograph will have little difficulty in understanding the living speaker.

And what, it may be asked, is likely to be the cost of studying a language, or instrumental music, or singing by this method? No precise answer can at present be given to this at present. A phonograph costs not much under £40 to purchase outright, but comparatively few students would want to buy the thing. They will be content to hire, and this, it seems, may be done for about £10 a year. The wax cylinders, blank, cost about a shilling apiece. What may be the price of them when they have been enriched by music or speech must obviously depend upon the value the musician or speaker may be able to get for services rendered. For linguistic purposes this may not be very exorbitant, and a cylinder with a good lesson engraved upon its shiny surface ought to be had for half-a-crown (2½ shillings=Editor). Two new cylinders a week for a month would thus, with the hire of the instrument, cost thirty-five shillings. Lessons, of course might well cost less than this, but then it must be remembered that the phonographic teacher is entirely at the disposal of the pupil for the whole of the time if he so chooses. There is indeed a limit to the durability of the waxen impression on the cylinder. The little vibrating point cannot go on indefinitely over and over the same lines without affecting them. But a lesson, it is said, may be repeated some hundred of times without impairing the clarity, and the probability is that the patience of the scholar will wear out before the mechanical instructor. The graven wax will certainly retain its teaching power until the fee per hour has been brought indefinitely lower than that of the ordinary living teacher, and, unless the pupil is phenomenally slow in apprehension the lesson may be learned and the wax roll laid aside in safe keeping with its powers practically unimpaired, and ready, it may be, to be brought out by-and-by for another generation of students.

The new and cheaper phonograph which has been put upon the market may work an even greater revolution. It weighs less than nine pounds, clockwork takes the place of the electric motor, and from £41 - 10s. the price has been reduced to five guineas (£5 - 5s.), although up to twelve guineas can be paid for larger machines. On the five guinea machine the speeches and songs of celebrities can be reproduced with effect to a drawing room or even larger audience. Another important development is that Edison has invented a machine by which from one cylinder on to which a great speaker or singer has spoken or sung, the number can be indefinitely multiplied without in any way losing the characteristics of the original. Each cylinder can contain from half to three-quarters of a newspaper column of matter and in the case of the new musical phonograph the cylinders will be capable of taking the whole score of an opera, for ordinary purposes, and they can be bought for less than a shilling, and they can be used for fifty or sixty different speeches or songs.

Editor Comments that the foregoing, as well as presaging the introduction of methods like 'Linguaphone' to learn languages, hints at the cheapness of Edison's newly-introduced spring-driven phonographs. Cheapness was comparative for a working man might not earn any more than £1½ per week.

Eu pregătesc pentru a edita un catalog de discurio vechi a firmei „Zonofonul Internațional”, care au fost editate pînă în iulie 1903. Cercetările mele au avut succes în raport cu țările apropiate de Marca Britanie. Mie, însă, îmi este cunoscut, că firma accosta edita discurio pe teritoriul fostei Austro-Ungariei, fostului imperiu Turc, în Balcani și în Rusia Țaristă. Amănunte despre aceste discurio pot fi sistematizate într-un catalog sau în mai multe. Eu am văzut un catalog din anul 1903, care conținea alături de informațiile de Bază despre franceze, olandeze, belgiene și spaniole unele editii și din Serbia. Mie îmi este cunoscut, că inginerii firmei lucrau în toată Europa, printre care și în Moscova.

Pe mine mă interesează informațiile referitoare la discurile de șapte (D 19 cm) cu numerele de catalog mai mici de 20,000 și de zece (D 25 cm) cu numerele de catalog mai mici de 3000 . . . în orice limbă.

Posibil Dumneavoastră sau cine-va din cunoștinții. Dumneavoastră pot să mă agute să primesc informațiile necesare.

Dacă Dumneavoastră aveți un catalog asemănător, sau știți unde se găsește, fiți amabil și trimiteți-mi copia lui fotografică.

În afară de aceasta nu-i nevoc să vă faceți probleme corespondînd cu mine. Eu as dori ca ajutorul Dumneavoastră în domeniul cercetărilor istorice să fie o contribuție internațională.

După terminarea lucrărilor vă trimit un exemplar a acestei culegeri sau vă întore cheltuelile cu literatură după dorința Dumneavoastră.

LOOK

HERITAGE IN BRASS - Vol.1. Look Records, Ltd.

A new series of re-issues of out-of-copyright recordings by British Brass Bands and their solo instrumentalists. Look Records LKLP 7500.

Sooner or later it was bound to occur to somebody that it was about time that the Brass Band movement in Britain should make a survey of its recorded heritage and have some of its better performances transferred to long-playing discs for those interested in "banding" and not simply for those interested in record collecting in general. Hence two gentlemen in the north-east of England have formed Look Records, Ltd. with the express purpose of preserving and presenting in modern form the best of the bands, performances and compositions which a number of recording-companies "cut into wax" over fifty years ago.

The first volume of this side of their venture, now on sale, is devoted to some of the efforts of the St. Hilda Colliery Band and Arthur Laycock, its solo cornetist, one of the finest players of his time - or any other, for that matter!

There are six items to each side with a total playing time of 46 minutes. The programme selected for each side has been well chosen and demonstrates the varied aspects of the brass band repertoire as performed by thousands of amateur players, past and present who make up what was an uniquely British institution.

The first side offers the St. Hilda March, composed to celebrate the band's win in the National Championships in 1920 at the Crystal Palace. Theatre music from "The Beggar's Opera", Titania - a cornet solo, Allah - 'pop' music from H. Nicholls, Batista's Andante in G follows, the side concluding with the test piece for 1920 Coriolanus by Cyril Jenkins.

The reverse begins with Bidgood's Rubinstein March, then Poet & Pesant Overture, another cornet solo, the popular (continued on p. 1886)

Hatherley Clarke

It is a somewhat curious fact that although so many singers and artists of all descriptions are to be found in London, its boundless opportunities drawing them like a magnet, the majority of them have been born in some other portion of the King's Dominions. It is consequently interesting when one comes to an artist who acknowledges proudly good old London Town as the place of his birth.

Such a one is Mr. Hatherley Clarke, the alto singer and lay vicar of Westminster Abbey. He was born and bred a Londoner and has received his inspiration, his original gift of song, and his musical education from the centre of the British Empire. The actual place where he first saw the light of day was Westminster, but in the wider sense, Westminster is a part of London. He came into the world about thirty years ago. He has an alto voice.

Like so many other singers our subject received his original musical education within the folds of the Anglican Communion, and at the youngest possible age he entered the choir of St. Mary's, Vincent Square, Westminster, and remained in it as solo boy until he was 19 or 20. This was somewhat phenomenal as the ordinary period at which a boy's treble voice breaks is between the ages of 13 and 15, but Mr. Clarke's was not an ordinary voice, and it never broke. It simply continued with but a very slight lowering of pitch, and a corresponding richness in the quality of the tone, until it is, as we hear it today, a very beautiful and unusual vocal organ. So the boy seems imperceptibly to have passed into the man, but some sort of notice must be taken of so important a period of one's life and as a slight concession to the time bridging adolescence and manhood, he left St. Mary's for a short interval and then returned to the choir as an alto. During the years spent at St. Mary's however, he was not without offers from elsewhere, for the choirmaster of the Roman Catholic church in Farm Street, Berkeley Square, made more than one attempt to secure the services of the brilliant young chorister, but he remained an Anglican.

"Yes, I love singing in church and especially the grand old Abbey," said Mr. Clarke. "I was appointed lay vicar there in December, 1914, and had previously sung in the choir at the Coronation of His present Majesty; but I had done a great deal of church singing between the time of leaving St. Mary's and coming to the Abbey. I was introduced to Dr. Churchill Sibley, the well known festival and concert organist, and went under him for serious study for five years, and I have much benefited from that long and arduous course. There was a competition for an alto at Christ Church, Kensington, for which I entered and got the appointment in 1908. Also there was a vacancy for solo alto in St. Anne's, Soho which I also went in for, and won holding it from 1910 to 1914, when I resigned to take up solo alto work at St. Margaret's, Westminster in June of that year. This appointment I held for six months only, for on 1st. December, 1914, I was appointed lay vicar at the Abbey, where I remain. For some years also I have sung in Bach's Passion music at the Christmas oratorio at St. Anne's, Soho and these services never seem to fall off in their popularity. They are conducted by Dr. Thorne, the organist, a veteran musician, who, notwithstanding his age, never appears to tire, and will stand for long hours at the conductor's desk without resting. Queen Alexandra rarely misses attending Bach's grand old music."

Commenting upon the extremely interesting nature of all this work, I opined that it did not fully occupy his time.

"Oh, dear no!" said Mr. Clarke, "I am as a matter of fact generally at work from nine in the morning until about midnight."

"And do you keep quite fit?"

A. C. Payne

"Fit as the proverbial fiddle." He replied, and indeed he looked it, although his appearance did not invite comparison with that of the ancient stringed instrument.

"I am the alto in the Gresham Singers, of whom you have probably heard, the other members being Leonard Salisbury, bass; Greeves Johnson, baritone; and Charles Flinn, tenor. We do a great deal of concert work in the evenings and are also not unknown on the stage, especially at a certain important West End theatre. In addition to this I am delighted to say I make a good many records, and recording is work I like immensely. I was introduced to the Gramophone Company by Sydney Coltham, the tenor, and a brother lay vicar at the Abbey. This was in 1914, and I have sung exclusively for Zonophone ever since."

To recall just a few of these records, mention may be made of "White wings never grow weary", "Little Sweetheart come and kiss me", "Robin Adair", "Bonnie Banks of Loch Lomond", "Silent Oh Moyle", and "Oft in the Stilly Night". They have attained a remarkable degree of popularity among gramophone enthusiasts, and Mr. Hatherley Clarke's pure, powerful alto voice and artistic phrasing have several times been commented on in this journal. It may have been noticed that there are in his voice exceptionally high notes, and as a fact the range is equal to a contralto, for instead of going as high as C or D, the ordinary alto compass, Mr. Clarke easily reaches the upper F.

This slight survey of the musical work of a man still in his youth would indicate a fairly full life, but some of us are gifted with a vast amount of energy and are much to be envied on that score. It may be surprising, but it is a fact that Hatherley Clarke also follows literature as a profession, and holds the appointment of secretary to the Authors' Alliance. At an early age, and while still singing as a boy at St. Margaret's, he entered the Harmsworth Press under Hartley Aspdon, and was on the editorial side of 'The Sunday Circle', 'The London Magazine' and afterwards Harmsworth's educational works, their Atlas and Gazetteer, etc. He left that employment and developed into a book publisher, and a successful one at that, relinquishing that work about six weeks ago, and he has been engaged in literary work alongside his musical work ever since. It seemed ridiculous to ask a man who is engaged on weekdays from 9 a.m. to 12 p.m., with Sunday work as well, whether he had a hobby, but I ventured the question, nevertheless.

"Hobbies!" was the reply, "Oh yes, I am extremely fond of gardening; in fact, enthusiastic about my garden, and it is a nice long one. Also, I love camping out on the river, and never miss opportunities for doing so."

When these opportunities could occur did not appear plain to me, but I did not press the point. The only regret - a regret which in justice to himself Hatherley Clarke did not share, for he in no way wishes to shirk his duty to his country, is that he will shortly be called up. But as the white wings of gentle peace seems at least audible in the distance, further sacrifice of our young manhood may be by then unnecessary.

(Extracted from 'Talking Machine News', August 1916)

STARR-GENNETT RECORD FACTORY PHOTOGRAPHS.

Due to an oversight on our part at the time, and neglect since, we have not acknowledged that the photographs of the decaying Starr factory on page 1559 of Talking Machine Review No. 59, were taken by Richard Hagenbuch, and actually posted to us by Paul Burgess. - Both nice record fans. E. B.

H. M. V. Radio Show Train

1881

(Extracted from the 'Great Western Railway Magazine', June, 1934)

An interesting ceremony took place at Paddington station on 27th. April, when the Prime Minister was associated with a new form of enterprise adopted by The Gramophone Co. Ltd., of Hayes, Middlesex, in connection with the sale of their famous "His Master's Voice" gramophones and radio apparatus. Waving a guard's green flag, the Prime Minister assisted in starting a "Show Train" which during the next three months will travel nearly three thousand miles through England, Scotland and Wales for the purpose of giving to traders in sixty important towns demonstrations of the latest types of "H.M.V." products.

The train was made from two 50-foot 8-wheeled covered carriage trucks, and an old dining car. These vehicles were entirely stripped of their internal fittings, and re-decorated and re-furnished throughout by the Gramophone Co.

One coach has been tastefully decorated in cream, orange and chromium for use as a show room, and contains a wide range of wireless sets, radiograms, and gramophones. To enable these to be demonstrated an aerial has been cleverly concealed on the roof of the coach. The second truck has been fitted with electric generating plant of sufficient capacity for lighting the train and operating the radio apparatus. The dining car has been converted into a café, with kitchen adjoining; it also provides sleeping accommodation for the three representatives of the Gramophone Company who travel on the train.

The exterior of the train presents a striking appearance, as the coaches have been painted in cream and orange, with the famous "H.M.V." trade mark of the dog and gramophone at conspicuous intervals.

Mr. Macdonald, who was accompanied by Lord Marks, was welcomed at the station by Sir Robert Horne, G.B.E., K.C., M.P. (Chairman of the Great Western Railway Company) and Mr. Louis Sterling, (Managing Director of the Gramophone Company). During his inspection of the train, the Prime Minister heard the chimes of "Big Ben" reproduced on a gramophone and a record of his speech at the opening of the Five-Power Naval Conference in London in January, 1930.

In greeting the Prime Minister, Mr. Sterling remarked that the Gramophone Company was adopting a new method of taking goods to traders instead of requiring the traders to make long journeys to warehouses to see what could be supplied; and he paid high tribute to the encouragement he had received from the four group railways companies whose arrangements had made it possible for his company to adopt this new method of salesmanship.

The Prime Minister congratulated the Gramophone Co., and the Great Western Railway, and remarked that if other industries throughout the country were in a position to show as much enterprise and activity, unemployment would be still further materially reduced.

A little Scottish girl, attired in national costume, armed with a radio valve fixed to a stick and filled with champagne, christened the train by smashing the valve on a gramophone record. After its tour the train will be at the radio exhibition at Olympia, and will visit the Glasgow and Manchester exhibitions.

Arabic Records

M. S. Kinnear

In reference to the illustrations of Arabic Records on page 1579 of 'Talking Machine Review' No. 59

1. POLYPHON MUSIK

Polyphon Musik discs of Arabic records were advertised in 1913 (Phonographische Zeitschrift) along with records of Moroccan and Boer music. The label illustrated was probably used in the early 1920's.

The agent for Polyphonwerke A.G. during 1920's and early 1930's was J. Caldron with offices in Cairo, Alexandria, Haifa and Beirut.

The record as shown contained in a Baida Record bag could have only been placed there for protection's sake, as Baida Records were even into the early 1930's within the confines of another record company, Carl Lindström A.G.

2. BAIDA RECORD

The Bayda family comprising two brothers, two cousins and another cousin Dr. Michel Bayda started the Baida Record Co in about 1907 at Beirut. The first recordings on Baida Record are believed to have been made by engineers of Lyrophonwerke. Adolf Leiban & Co. in 1907. The agents for Baida Record were G. Heldman and Co. of Hamburg, Germany, up to 1911.

In 1912 Dr. Michel Bayda registered the Baidophon trade mark in Germany and the address was given as Gitschiner - strasse 91, the same address that of Lyrophonwerke. Adolf Leiban and Co. who were soon to be absorbed into the Carl Lindström A.G. (1913).

There are also examples of Baida and Odeon records sharing the same label face.

(A) International Talking Machine Co. Bml.

Arabian Celebrity Odeon Record

"Odeon" has been recording in the Middle East since 1905. (45,000 series)

(B) Baida Record, Beyrouth, Cairo, Berlin

Arabian Celebrity Baida Record

"Odeon" label face, but with the Baida wording instead of I.T.M. Co and Odeon.

(C) Baidaphon Compagnie Nationale des Disques Orientaux, using "Gazelle" trademark and later Lindström series prefixes such as A B.

(D) Baidaphon Record. Beirut, Cairo, Berlin.

Using "Gazelle" trademark with an address Mittelstrasse 55, Berlin. (1920's)

In early 1930's the Directorship of Baidaphon changed and Mr. Abdel Wahhab took over the Cairo branch of Baidaphon and this branch became known as Cairophon.

A Pierre Baida & Co. was operating the Cairophon label into the late 1960's

3. MECHIAN RECORD

Mechian Records was set up and operated by an Armenian living in Egypt by the name of Setrak Mechian about 1908, and may have had the assistance of The Sound Recording Co. Ltd. makers of Gramavox Records in getting started.

Setrak Mechian set up a factory, recording studios and distribution at 16. rue Abdul Aziz, Cairo.

Records have been issued on various coloured labels with variations on the label name as follows-

(a) Fabrik Mechian Records - Cairo

16. Rue Abdel Aziz.

(b) Fabric Setrak Mechian - Caire

16. Rue Abdel Aziz

(c) Mechian Records. Factory - Cairo.

The Mechian Records Factory was operating into the 1930's.

Some of this information is also covered in the Journal for the Society of Ethnomusicology, January, 1976.

Rebikov Records -- the reverse showing BRAGIN as singer of an aria from 'Demon'; the playing - side - label has the trade mark.



A Few of My Favourite Things

Geoff Percival

Way back in 1936, in the Yorkshire town of Halifax, there lived a young teenager - myself. I had always been fascinated by the revolving turntable of the family "Columbia Grafonola"; but when a local record shop, Fred Moore's, in Southgate (still in business) had a fire sale, I went and bought quite a few discs at ridiculous prices. Eventually, they gave me a whole stack - free, including some brand new "Actuelles", which would be worth a lot these days. Only Hitler bombed them five years later; but that's another story!

Soon after Mr. Moore's fire, another music shop, Hemingway's of Cheapside, closed its doors, and the manager gave me yet another stack of records. However, three or four removals, ("You must thin out that collection of records, Geoff") and an air raid in Liverpool reduced my collection drastically. To cut short the sad story, the remainder were packed away in stout boxes and were stored in a friend's attic - later removed to another friend's basement, and there they stayed for many, many years, undisturbed. They were almost forgotten. Certainly I couldn't recall what records lived in those dusty boxes.

By 1977 I was living in the Dorset town of Poole. That was the Centenary year of T. A. Edison's pioneer cylinder phonograph. There was an excellent exhibition in Poole's Guildhall to commemorate the event, occupying the whole ground floor. (It was the brainchild of Paul Morris). It was a comprehensive display of old machines, cylinders, records large to extremely small, all sorts of automated displays - and I was fascinated. Moreover, I caught the Collecting Bug!

I began to haunt junk shops along the south coast of England, with occasional forays inland. I resolutely resisted the tendency to pay "over the top". I taught myself how to thoroughly clean even disgustingly filthy discs, with luke-warm water, a little washing up liquid, a soft nylon brush a box of paper tissues - and infinite patience. It paid off. The snap-crackle-pop was reduced dramatically. I was in the collecting game again!

But in mid-1983 I moved to Belfast, taking with me my "new" records and collecting the dusty boxes of half-forgotten records en route. Over the Christmas holidays I began to unpack.....

One of the first was "Let's put out the lights", sung by Anona Wynn and Bob Mackay on Regal MR 728. This is the best version I have ever heard - and one of the pre-war collection, in mint condition (as are all the 'old' collection). Also out of the Regal box - for I haven't really unpacked fully yet - came a real smoochy/smoothie coupling of "Warum?" and "Elizabeth", by the Kosmos Club Tanzorchester (Regal MR744). Superb!

In the post-1977 period, I made a point of looking out for copies of records remembered from childhood days. The trouble is, when I found them they were usually in poor shape and no amount of washing will remove deep scratches or torn groove. From the "Broadcast" box emerged a replacement copy of Al Benny's Broadway Boys playing a fine arrangement of "S'posin'" on Broadcast Twelve 2509, with "Sleepy Valley" on the other side. The unspecified vocalist is Cavan O'Connor without doubt. A lovely tune this and I have eleven versions of it. This is the best, but my copy is FAR from mint, as is the remarkable arrangement of "Piccolo Pete" on Broadcast 2525 by Percival Mackay and the Dominion Theatre Orchestra.

Berlin's "That Mysterious Rag" has always fascinated me ever since I found an early Polyphon disc, sung by an American quartet through a sizzle of appalling surface noise. I have other non-vocal versions on Globophon, Albany, Jumbo and other ancient makes. Then I found a much later version

in nice condition, by Harry Roy on Decca F9145. But which is your favourite version of "Underneath the Arches?" Mine comes on Broadcast Twelve 3229, by The Three Ginx, backed with a totally ridiculous thing called "A Bungalow, a Piccolo and You". I have this offering on a Four-in-One disc with anonymous vocal that could only be by the ubiquitous Fred Douglas.

Do you remember "Auf Wiedersehen, my dear"? All the rage 50 years ago. (My, that makes me feel old!) I still have several versions, mostly with nameless vocal refrains. (That was an infuriating practice in my view). Who sings it on the Durium version? Al Bowlly, of course! And on the Edison Bell recording of the Commodore Grand Orchestra? Could it be Sam Browne? That's my favourite, anyway...a more leisurely rendering, which sound good.

Did recording musicians ever play by ear in former days? Listening to "An Old Spanish Tango" by the Hallam Players on Sterno 1101 I can't help wondering. It is excruciating! The Players are far from unanimous with the harmonies. And could the gipsy violinist Lajos Kiss read music? Because "Les Millions d'Arlequin" doesn't come out quite right on Telefunken A 440.

"Japansy" is a tune that should not be buried in oblivion, dating from the late 1920's. One of my "old" collection included an instrumental version on Edison Bell played (in a terribly old-fashioned way) by an anonymous Salon Orchestra. Imagine my delight when I discovered another version in a London junk shop only a few weeks ago by Albert Sandler's Orchestra - an almost note-for-note rendition, but much better playing. My favourite version on Dominion A72, sung by Eric Simms. But it is absolutely worn out. I wish I could find a better copy

"C'est Vous" really is an English song. I have umpteen versions played and/or sung by all sorts of people on Pathé Perfect, Columbia, Edison Bell, H M V and You-Name-it but my unfavourite version is on a brown "Actuelle" (with a gorgeous black and gold label) warbled by Mlle Jane Aubert in a French translation. I haven't counted the verses, but they seem to go on for ever. And the 'flip-side' is even worse!

What about that saddest of sad songs, "Dreaming"? In my view the best version is by Val Rosing, son of a famous father, on Imperial 2815. While in the Imperial box, here is a puzzle. If one plays Imperial 2314 (Hubert Willis in "Cuban Love Song") and follows it up immediately with Imperial 2304 or 2298, (Should I? respectively by Chuck Bullock and George Epstein's organ) one asks, "Whom is plagiarising whom?" It is with relief that one turns over the George Epstein record to "Lazy Louisiana Moon" with unnamed vocalist.

I haven't got all the boxes unpacked yet, so one day there might be more Favourite things . . . some day.

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How Not to Publish a Jazz Magazine

Reg Cooper

Readers of my previous article, 'Independent Record Companies' (Talking Machine Review No.62) may remember that Tony Starke and I left the wholesale record business in 1951, and formed a new company, 'Jazz Music Publications', based on the take-over of 'Jaz Music' from Max Jones. Max was already firmly established in his long and distinguished career, as jazz critic with 'Melody Maker', and indeed their last jazz critic, as his recent retirement ended the paper's association with jazz altogether.

We had worked out that if we had 'J.M.' printed in Southampton by Shirley Press, who proved to be helpful and a patient creditor over the next two or three years, we could print an issue of about twelve hundred copies, mainly by subscription and show a tiny working profit.

We still had most of our original £100 (mainly loan!) capital, so we also took over small stocks of other jazz literature, from Max, to enable us to offer such items as 'A Critic Looks at Jazz' (by Ernest Borneman), a Clarence Williams discography (Elliott Goldman) and Albert McCarthy's six volumes of the never-finished 'Jazz Directory'. (Which your editor helped finance at one stage!!!) There was a 'Fats Waller Discography' (John R.T. Davies) and books including 'Duke Ellington' (Barry Ulanov) for six shillings and Hoagy Carmichael's 'Stardust Road' at two shillings and six pence.

'Jazz Music' cost 1s. 6d. in specialist and other music shops, or 9s. for an annual subscription of six issues.

Our financial estimates soon proved all too modest. The main advertising income derived from a fullpage (back cover) by Decca Records, at that time doing a lot of prestige advertising, during the years of paper restriction. We made the fatal mistake of telling their Sales Manager that we were taking over from Max, already an important critic, and not unnaturally, Decca jumped at the chance to cancel the 'ad', so we lost the £10 per issue.

We also had smaller space 'ads' from International Book Shop, Ron Davies' Tempo Records, Payne's Music Shop, The Jazz Record Retailers Association (a group of mainly London specialist dealers) and Owen Bryce's Farley Radio Service, then wholesaling jazz records to the trade.

Another expensive item was the cover. This was designed, free of charge, by Ian Bradberry, M.S.I.A., well-known for his LP sleeves and catalogue covers for the Decca Group and another reason why we had previously had the Decca 'ad'. Unfortunately we had to pay for the printing blocks and this was around six pounds per issue.

We had, of course, to honour outstanding 'subs' for the magazine, and the 'free list' which needed drastic pruning. As wholesale sales were on a credit basis and we had few renewals coming in, there was very little income from the first issue. Most dealers took their time settling small accounts, so we could not pay the printing bill and we were in debt before the second issue appeared.

Two other factors made nonsense of our estimates. The wages of printers soared, and newsprint was also soaring in price, so that paper and printing costs very soon turned a small paper-profit into a substantial loss by the time we got the first set of galley-proofs (Vol.4, No.5.)

The early demand was more than estimated, so we asked for another one hundred and fifty copies, only to find this was treated as a reprint at a cost of 2s. 6d per copy to be sold at 1s. 6d. Our printer took pity on us and reduced it to 1s. 6d. per copy, but obviously something had to be done.

We did our best to find fresh advertising, without success, and we made economies, such as using the same basic cover design block. We also mistakenly held the

price for our second issue. Despite and increase to 2s., the next, and final two issues were still losing money, with further increases in printing / paper costs.

It may help you to put these figures into perspective, if you apply a ten-times factor to relate to present day costs, although book prices seem to be even higher.

The first issue consisted mainly of items on file, handed over by Max. There was an article by Clyde H. Clarke on the famous sixteen Bluebird recordings by Muggsy Spanier's Ragtime Band, recorded in 1939. Hans Jorgen Pedersen contributed a bio-discography of Sister Rosetta Tharpe, and he was most displeased because it was not up-dated, and I had re-written his script. His English was much better than my non-existent Danish, but not grammatical enough for a magazine. Ernest Bornemann was not too happy because we printed an early poem "Sea Change Blues", but I still consider it much better than most of the so-called verse of the present day.

My old friend, from early Brighton Rhythm Club days, Derrick Stewart-Baxter wrote in "Second Visit" of the return of the Graeme Bell Band from Australia. Cy Shain sketched the career of drummer, Minor 'Ram' Hall, but was not responsible for the actual drawing which illustrated the article. James Asman asked jazz fans to stand up and be counted, by joining the National Federation of Jazz Organisations. Ron Davies paid a tribute to Max Jones as co-founder of 'J.M.' and pointed out how impossible it was for anyone to follow him, as we had already discovered!

Tony and myself shared book and record reviews with John Edgar Mann, then just starting his journalistic career with 'Southern Daily Echo'. Photographs were excellent on glossy paper, and included George Brunis, Bud Baker and Rex Stewart with the Bell band, but this meant more expensive blocks.

At first, I had suggested that, although it was a joint venture, Tony should be listed as Editor, with Max and myself as associates. This was because Tony was widely known through his Southampton Rhythm Club and N.F.J.O. work but he had second thoughts, and later said that as we were sharing all the chores, we should receive equal billing.

Our second issue had Hugues Pannassie on Jimmy Noone, Burl Ives by Harald Grut and Investigation Department conducted by Bert Whyatt and Derek Coller. Perhaps of more interest to 'T.M.R.' readers was the 'Edison Catalogue' by John A. Payne, who had found an old phonograph and some cylinders in a junkshop. This must have been one of the earliest excursions into the subject in a jazz magazine.

Among the photographs was a rare postcard-size snap of Fats Waller, taken by Wally Huelin, a collector from Hove, at the entrance to Brighton's West Pier, also excellent pictures of Graeme Bell and Humphrey Lyttelton.

Our last two issues had complete listings of the Decca 'J' and Vocalion 'C' and 'S' series; John Postgate, now with the 'Gramophone', contributed what must have been his first article; Roy Morser wrote about Tony Parenti, while Giuseppe Baratezza discussed the Italian jazz scene.

Tony and his wife Sheila decided to emigrate to Australia, and I spent much time in the next eighteen months clearing up the loose ends. Tony sent money, as soon and often, as he was able and I gradually paid off the bills, and chased up the debts, which was difficult, although if I happened to be visiting a town where money was owed, I usually managed to collect! I too was saving money and paying off printers by instalments until eventually everything was cleared and the only problem was outstanding subscriptions.

Most collectors will have had the experience of subscribing to magazines which folded long before the 'sub' ran out. In fact there was at least one case where it did not get past Number One! Fortunately, Steve Lane of the Southern Stompers Band, and now involved in V J M records, and his partner Colin Kingwell visited me and agreed to restart 'Jazz Music', honouring the outstanding subscription list.

Tony and I had much fun and quite a bit of agonising over the project, but we can be proud of the fact that we were the only people who lost money through it, as we also

"The League of Nations"

Many issues ago, when John Goslin wrote about Billy Bennett, we gave a transcript of one of his songs, but space squeezed out that of "The League of Nations", an excellent satire of minuted which politicians and other committees become "boggled-down" at times. So at long last, we apologise to Mr. Goslin, and print his transcript . . .

"Friends, Romans, countrymen, lend me your ears
I have a story to tell
Lend me your ears - if you've not got them with you,
Your noses will do just as well.

What we want today is social reform - tariff reform - and, more than likely, chloroform. What did Gladstone say after '99? Why, a hundred of course, and he was right. I represent the common people - and nobody is more common than I am. We have the Press behind us - and if there is one thing I like to see in a newspaper, it's a good feed of fish and chips. I've just arrived from the League of Nations, and I'll tell you all about it:

The League of Nations met in Berwick Market
To discuss on which side kippers ought to swim
There were Hottentots and Prussians playing honeypots on cushions
And a Greek with bubble-and-squeak upon his chin
Some drove up in taxis that were empty
Some arrived to sat they couldn't come
The Hindoos had their quilts on, the Hebrews had their kilts on

A Scandinavian rose and said: "By gum!
Think of what we have done in the future!
Shall we do our duty in the past?"
A Japanese Prime Minister got up and said: "Push push!"
Someone threw a shepherd's pie that hit his Shepherd's Bush
A Scotchman from the Northland got up and spoke in shorthand
Like a vegetarian from Botany Bay
He said: "Where has the kidney bean? What made the Woodbine wild?"
Is red cabbage green grocery? And tell me, friends,"
(he smiled)
"Can a bandy-legged gherkin be a straight cucumber's child?
That's what Crosse and Blackwell want to know today! "

The League of Nations met at Marks and Woolworths
And asked them if a discount they'd allow
A farmer with his tanner said he wished to buy a spanner
He could use when he was milking of the cow
A Turk said: "We want work - and not much of it -
A job like giving gooseberries Marcel waves....."
A Zulu most courageous said: "Brothers, it's outrageous
Black puddings should be treated as white slaves."

W A N T E D A recording of JOSIE SADLER -
(or tape thereof for the time being)

Ernie Bayly, 19. Glendale Road, Bournemouth BH6 4JA

paid in full the loans we had originally for 'Record Distributors'.

FOOTNOTE: It is difficult to relate 1950's costs to our present inflated economy, but our attempts to put money where our mouths were, cost us about one month's gross salary apiece.

(Editor's Note: While many of our readers are not interested in jazz, Mr. Cooper's experiences can be paralleled by many trying to publish an 'enthusiasts' magazine. I have had a few anxious moments - especially just after this Government took office and inflation just "took off".)

"Shall we ever do so, if we can't do?
Could we? Would we? If we... p'r'aps we won't . . .
Admiral MacNestle of the Swiss Navee arose
Shouted: "Where would Turkey be without the parson's nose?"
The Rajah of Schlemozzel got up and blew his nozzle
He had these few well-chosen words to say:
"Can a sausage keep its figure if its Burberry is slack?
If a duck has had its tonsils out, where does it keep its quack?
We know a hen can lay an egg - but can it put it back?
That's what Levey and Franks are fighting for today."

In My Collection Chris Hamilton

Reading the articles of Messrs. Dyson, Haines, Cavanagh and Fenton has prompted me to give a few details of some records I have.

The first is Columbia LBE 50, on which Mahatma Ghandi delivers his Spiritual Message. He argues the case for a God who is the Supreme Being in our lives. The record has an attractive coloured label with three concentric areas of colour. The outermost is orange, the middle white and the inner green. D. E. Haines mentioned HMV RB 3290 in which King George V made a speech at the opening of the Five Power Naval Conference in January 1930. As well as this record I have two records HMV B3304/5 of Ramsay MacDonald, the Prime Minister addressing the same conference. These records were also recorded in the Royal Gallery in the House of Lords. Mr. MacDonald opens his speech by saying that His Majesty's speech was his first public one since recovering from his illness. He offered congratulations on behalf of the Conference on His Majesty's recovery.

The next record while not a speech record is a Royal Record and would date from this period. It is the only Decca Royal Record I have ever seen and has the number R001. It is of the Royal Wedding Anthem, specially composed for and recorded at the wedding of their Royal Highnesses The Duke of Kent and the Princess Marina. It is sung by the Westminster Abbey Choir directed by Dr. Ernest Bullock. Side one has a facsimile of the signature of the Duke while side two has that of Princess Marina. The label is mauve. The proceeds from the sale of this record were donated to charities nominated by their Royal Highnesses.

Decca F 3027 is titled "The Derby 1932". Here the listener is introduced to Tom Walls and Jack Hylton who are attending the race. There is an interview with Fred Lane, the winning jockey.

Alasdair Fenton mentions Leslie Mitchell's record of King Edward VIII's abdication. I have two copies of his abdication speech. They are on Columbia J5950, matrices 20404 / 20405 made by the Nipponophone Co. Ltd., of Kawasaki Japan and a record issued by the Majestic Recording Corp. of 2 W 46th St. New York, matrices E-8-01 / E-8-02. There is no record number on this latter record. As both sound very similar they would seem to have been taken "off the air" recordings from the radio broadcast. Both have similar 'atmospherics' and fading.

1886



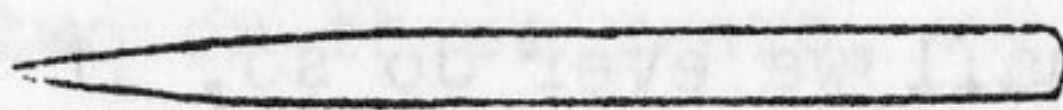
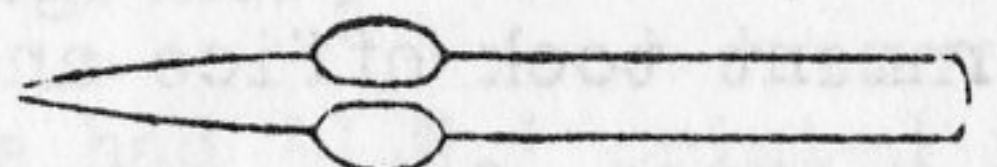
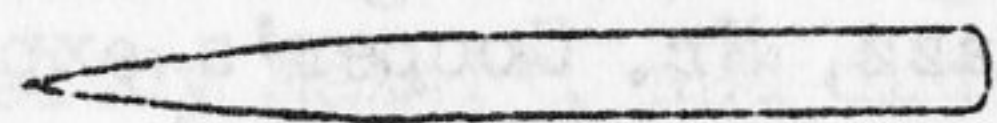
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Odeon Elektrik Normal Naal,
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Odeon Elektrik Koncert Naal,
(Vingenaal) sort Æske,
Pris pr. Æske à 200 Naale Kr. 1,25

Odeon Elektrik Piano Naal,
blaa Æske,
Pris pr. Æske à 200 Naale Kr. 1,25

Odeon Elektrik Sordin Guld,
gul Æske,
Pris pr. Æske à 200 Naale Kr. 1,50



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MOZART NAALE

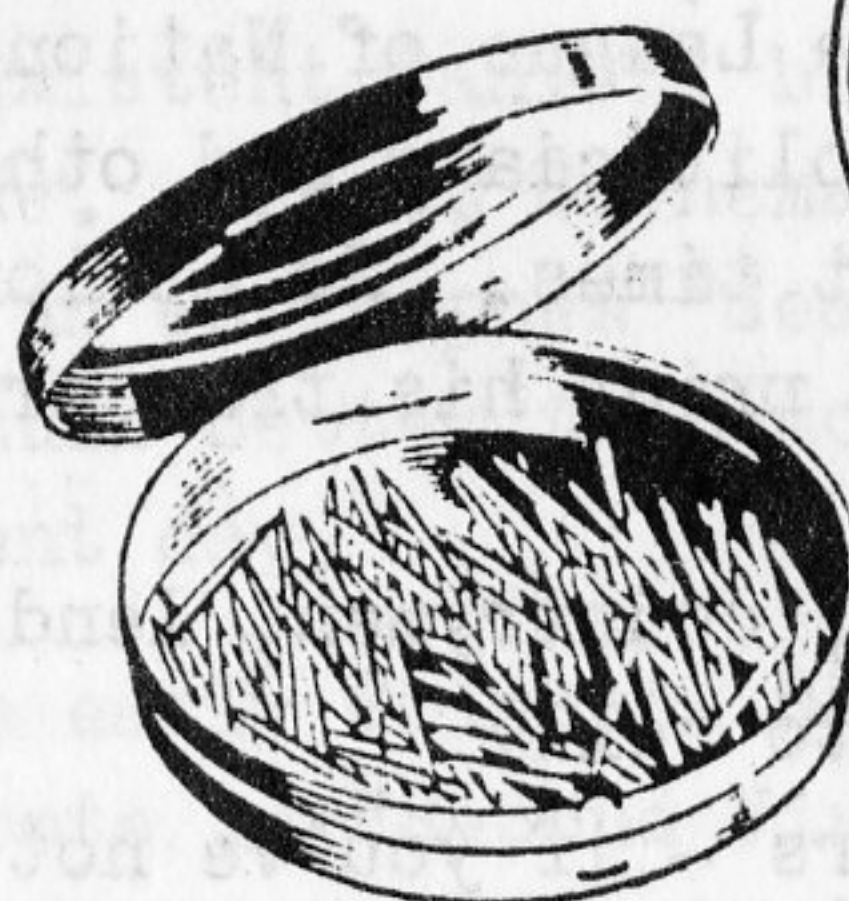
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Stærkton i rød Cellophan-
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Normal i grøn Cellophan-
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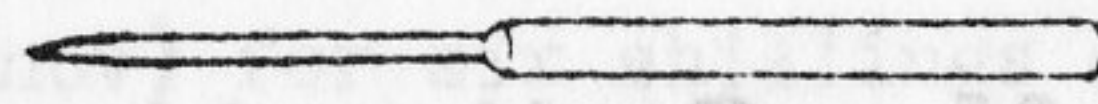
Piano i blaa Cellophan-Pak-
ning Kr. 2.50

I Æsker à 200 Stykker.

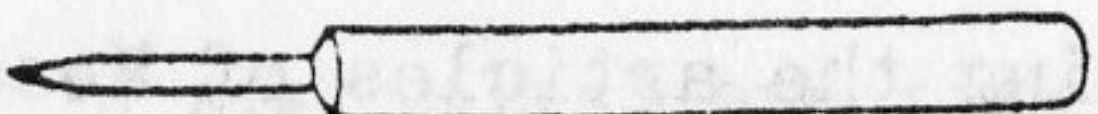


NYHED

Originale Burchardt Salon Naale.



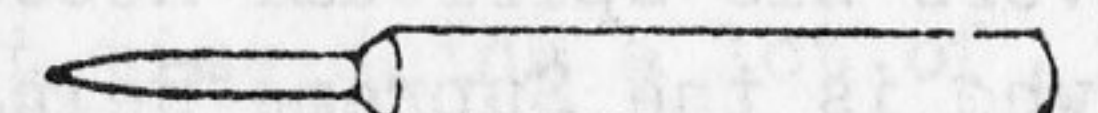
31/00



31/0



31/I



31/II



31/III

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pr. Æske à 200 Naale..Kr. 2,00

Piannissimo, gul Æske,
pr. Æske à 200 Naale..Kr. 2,00

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HOME TAPING IS KILLING MUSIC



The skull and crossed bones has become synonymous with piracy and it is stealing to copy on to tape a record which is still "in-catalogue" and is thus still available through the retail / wholesale trade somewhere. Nothing I shall say below alters THAT simple fact.

However, I feel that record manufacturers are just like politicians, union leaders, "official correspondents", public-relations-officers, newspaper/radio/TV editors and many other types of public speakers in that a part-truth is made to appear like the whole truth.

I am sure that the record manufacturers who publish the above design are not at all concerned with our theatres and concert halls. I attend them and notice less "full houses" than in former times. This is live entertainment, but reduction of audience is NOT due to tape-copying of records because quite a number of the artistes I see do not make records, so the more prevalent sight of empty seats has nothing to do with tape. Conversely, I was recently at an expensive concert by an artiste whose records are in the top price range, which I am sure must be copied by many, yet the house was completely full with standing. Afterwards there was a queue at the stage door about 100 yards long just waiting to get his autograph, a large proportion of the people having one of his records for him to sign the sleeve.

While it is absolutely true that a copy-tape will prevent the sale of a record, it will not kill live music. It would reduce the income of the manufacturer and artiste.

Surely, the success or failure of live performances depends upon the quality of the artiste. Radio / TV exposure will also influence the attendance at live concerts, for good or ill.

As I see it, enormous record sale could reduce the size of attendance.

I feel that the skull and crossed bones above is more concerned with income from record sales than the more "righteous" slogan suggests. Why on earth would people wish to have a cassette tape-copy recording when an excellent disc with full frequency range is available?

I hazard the guess that it has something to do with money, or lack of it on the part of the person copying.

In this materialistic world a shortage of money arises from

- from lack of employment,
- from employment with low pay (sometimes the latter is imagined by the employee),
- so many things are offered for sale that the person wishes he had more money to purchase more of them.

It is no doubt category C above that causes people to make cassette tape-copies. When one looks at the list of new records released each month the number is overwhelming in all categories of entertainment. These days the catalogue

life of a record is fairly short. In the "pop" field it is extremely short. Therefore the inference - or sales pressure even - is that one should buy while stocks last. Coupled with this, in the "pop" field it is obvious that a song may have a currency of merely a few weeks. In this latter case "pop" fans must feel that it is hardly worth having a record whose life fashionwise is so short before something else comes to replace it and make it out-of-date. Being only a temporary thing I suppose many "pop" fans feel that a cassette tape-copy is the best way to deal with this ever-shifting situation.

Having written thus far, there is another side to the situation. In highly-respectable shops, supermarkets, "holes-in-the wall", market stalls, etc. one can purchase absolutely legally, brand-new legitimate issues of records whose "dates" have passed a little, at greatly reduced prices. If one looks around there are masses of them of all types of music. At fairgrounds "past" pop records are given away very liberally as prizes. I personally (and my friends) have added many records to our collections at reduced prices merely by looking around the "bargain browsers". The moral perhaps is, do not buy a record when it is first issued but make a mental note of its release. Sooner or later you'll find it at a reduced price.

Summing up..... and reverting to the manufacturers' half-truth at the beginning, I feel that the majority of the truth is a blatant example of OVER PRODUCTION.

Although "pop" records may create wealth, I am sure that they themselves create all other problems by their purely ephemeral nature. The OVER PRODUCTION charge, with its attendant greed can also be levelled at the "pop charts" which are produced weekly. I feel that these charts and all their ancillaries should be MONTHLY. In a sentence, this should mean greater sales of fewer records and less wastage. It would also mean that what is best in "pop" music would last longer. This in turn would ease the frustration of customers who might then be less inclined to being tape-pirates.

The enormous amount of money quoted as allegedly being lost because of tape recording (millions of ££££) is so unreal to the average person, that he must feel that his own acts of piracy are insignificant. This is even more so when he reads on the financial pages of the very large profits that record companies and pop stars make.

The scourge of "piracy" is in effect created by the record companies & sections of the music industry themselves. It is somewhat ludicrous that some record companies not only make blank-tape cassettes, but the machines on which to use them as well, so that if they cannot sell you a record they can sell you a machine upon which to copy your friends record.

OVER PRODUCTION KILLS RECORDS

GETTING THE BEST RESULTS FROM 78rpm RECORDS IN 1984

E.L.M. SHIPWAY

I have been playing 78 rpm records continuously since 1928 with all the best and worst of prewar equipment, and with a multiplicity of electronic apparatus which has been available since 1950. But it is only within the last twelve months that I have at last discovered apparatus good enough to do full justice to them.

My present equipment produces music from records dating back to 1930 which I have never heard in all my life on previous equipment as well as reducing surface noise on all records to negligible proportion.

The purpose of this article is first to describe the apparatus which I am at present using, and then to describe its effects on various well-known 78 rpm records.

THE EQUIPMENT

My basic equipment was bought in 1950, and consists of a large Corner Speaker in a cabinet about 3 feet high, and 20 inches square. The cabinet contains a 10-inch Bass unit, and a Vitavox flared speaker with a very large magnet at the back. The speaker is still as good as new, and will comfortably cover the whole musical range from 30 cycles (bottom C) to well beyond the top limit of my hearing.

The Amplifier is the original QUAD produced by Acoustical Manufacturing. It was completely overhauled, and given a new volume control in 1967. Since then it has been giving and is still giving FIRST CLASS service.

The turntable is the 3 speed CONNOISSEUR III made by A. R. Sugden. It is a first class precision engineering job which is still giving excellent service.

THE PICKUP ARM

The pickup arm, and pickup shell holders is the Sugden SCU 1. The pickup holders are detachable from the arm, and each can be fitted with any type of pickup. I have 4 holders but only 3 are in use at present.

78 RPM PICKUP

In 1982 my old 78 rpm pickup irretrievably broke down. All 78 rpm pickups must be capable of tracking at pressures up to FOUR GRAMS. Other wise they will not stay on the record on "HEAVY" recordings. I was surprised and very disconcerted to find that none of the well-known makers had pickups which will track at 4 grams.

Eventually friends at EMI told me about the STANTON A stereo pickup which EMI use themselves, and which can be purchased by anyone from a firm named WILMEX Ltd., COMPTON HOUSE, NEW MALDEN, SURREY.

The STANTON A stereo pickup is the finest, and most revolutionary pickup that I have ever handled in my life. For 78's it is fitted with a .0028-inch standard diamond stylus. I quickly realised that surface noise on my worst records has been reduced tremendously and that on all records the music was coming through much more clearly than I had ever heard it before. On many records in M I N T condition I was hearing music which I never heard in fifty years listening.

The next thing was to establish "Pressure on the Stylus".

The most difficult records in my collection are the PHILADELPHIA records under STOKOWSKI. I have several of these in mint condition, and chose the Bach Toccata and fugue in D on HMV DB2572. I found that the Stanton A pickup will track this record and maintain continuous contact throughout at a maximum pressure of 3.75 grams. This is well within the capacity of the pickup which is designed to track at weights up to 5 grams, and at 3.75 grams it will

harm neither the pickup nor the record.

Let me explain the term "Continuous Contact" as there is much misconception about LP pickups which are supposed to track at one gram or less and the following explanation is equally applicable to both LPs and 78's.

For any given system there is a MINIMUM pressure at which the pickup will maintain continuous contact throughout the record. On the "Heavier" passages, and these often occur in the bass, the pickup will be thrown UP CLEAR of the record, and the definition will either be woolly, or interrupted. This is quite audible and many people blame the record and NOT the pickup. In the case of a good pickup a slight increase in the pressure on the stylus will restore the definition.

In the case of the LPs about three years ago I realised that the ADC 660 pickup which will track most of my LPs at 2 grams was producing "trills" on a new operatic set in places where trills should NOT be. I took these records to a good high-fidelity shop in Reading and asked to hear the same passages played with the ADC VLM pickup which has a much higher compliance, and is a much better pickup. Immediately the "trills" disappeared, and a much better enunciation of the text resulted. I bought this pickup, and now use it on all LPs tracking at its maximum pressure of 1.5 grams. The definition on all my LPs when played with the ADC VLM is much better than the ADC 660 can produce. BUT if I track the VLM pickup at ONE gram or less, and the makers claim this can be done, the definition will be very woolly.

Returning again to 78's I cannot urge too much that anyone who still plays 78 rpm records should BUY and INSTALL a STANTON A Stereo pickup to play them. This fabulous pickup has been the Major Factor in my reassessment of 78's.

THE SECOND LOUDSPEAKER

I have never been convinced that STEREO is a practicable proposition in an ordinary living room. I heard the best Stereo in Britain and probably in the world during the 1960's and came to the conclusion that I could only obtain equally good results from a good MONO system using first class Stereo pickups even on 78's.

I did not realise, and have only discovered recently, is that TWO GOOD LOUDSPEAKERS about 4 to 6 feet apart working in parallel off ONE AMPLIFIER will produce much better definition and much better musical quality than a single speaker however good.

The second speaker in my case is a pure accident. The cabinet is a prewar HMV large table radio Model 469 in the 1938 catalogue.

In 1950 when I changed over to high fidelity, I realised that this cabinet would make a first class speaker, but it was fitted with a 7 x 4 inches elliptical speaker which was also discarded. However the cabinet like everything produced at Hayes during the 1930's was a stunning piece of furniture, and I carefully kept it stored away.

During the early 1970's I bought a secondhand large television set in a beautiful floor mounting cabinet with folding doors, and equally important, a separate large box at the bottom which contained only a very good 7 x 4 inches elliptical speaker. This is the only TV set which I have seen which was also a good musical instrument; but after a few years' use, it as usual broke down, and no one in Reading would repair it. So again all the electronics except the speaker were thrown out, and the cabinet is now a very spacious and very handsome record cabinet.

The speaker was fitted into the HMV Model 469 cabinet and a solid wooden back cover was fitted. Having compared the two speakers separately, I decided to see what happened if they were put in parallel on the amplifier.

I got the surprise of my life. Not only was I getting very much clearer definition than I had ever heard previously, but also the bottom bass was coming through loud and clear on all my Philadelphia records between 30-40 cycles. In fact in the case of the Bach Toccata DB2572 I matched the lowest note on the piano. It was bottom D.

The reproduction on LPs is also much improved with much better definition, and a spaciousness of sound which uniformly fills the room. There is no interference between the speakers. They are completely in unison.

This is a phenomenon which in my long experience as an engineer I formulated a long time ago. If you are not sure about anything, try it and see what happens. The whole setup is quite contrary to everything written by the pundits but it works very much better. My only explanation is that both speakers are first class, and the smaller speaker will handle everything from 40 cycles up. So you have TWO vibrating systems in unison reinforcing each other over the majority of the musical range.

THE CLARITY OF DEFINITION COUPLED WITH THE ALMOST COMPLETE ELIMINATION OF SURFACE NOISE ON RECORDS IN MINT CONDITION is in my opinion FAR SUPERIOR TO ANY STEREO which I have yet heard. Incidentally the volume is controlled entirely by the Volume Control, and is in fact much the same for the two speakers as for the single speaker.

Readers will have to experiment for themselves, but the essence is BIG efficient speakers which will handle the bass properly. Most of the prewar 78's had a lot of excellent bottom bass, but it needs GOOD speakers to reproduce it.

COMMENTS ON RECORDS

Having acquired equipment which will do justice to all 78's as well as showing up long standing deficiencies on LPs I have spent a lot of time in making comparisons. Weber's INVITATION TO THE WALTZ

Beethoven's LEONORA OVERTURE No 3

I have excellent performances by LP standards, and also on 78's the Philadelphia record D1235 and Bruno Walter and V. P. O. DB2885-6.

The Philadelphia record with its strong bass background is likely to remain for several years the best recording available. Similarly DB 2885-6 has essential bass NOT recorded on LP.

Beethoven's 9th SYMPHONY last movement.

I have three performances of this:-

- 1) Philadelphia with Stokowski on 78's
- 2) Bruno Walter with the COLUMBIA Symphony Orchestra
- 3) SOLTI with the CHICAGO Symphony Orchestra

The beginning of the last movement should be dominated by the double basses.

- 1) Stokowski gets it right. The basses are glorious.
- 2) Walter uses bass cellos. They sound good, BUT NOT RIGHT
- 3) Solti. At normal bass the tympani predominate. With MAXIMUM bass boost, the double basses are comparable with the Philadelphia.

However, Solti gives easily the best performance of the whole symphony which I have yet heard.

Beethoven's SEVENTH SYMPHONY

I have not yet found a decent LP of Beethoven's Seventh, and do not believe that one exists. About

two years ago I acquired a complete performance by the Philadelphia Orchestra under Stokowski recorded probably before 1930, but in MINT condition. How it survived passes my imagination, but as soon as I played it I knew exactly what is wrong with all the LP records.

The whole symphony is dominated throughout by the double basses, but they are particularly fine in the last three movements, especially the second in which they form a cradle for the rest of the orchestra, and in the last movement where the STACCATO playing of the basses is one of the most exciting sounds in my entire collection. I never expect to hear an LP performance to compare with it.

GIGLI

I have a large collection of Gigli's records, fortunately mostly on 78's, but some are on both 78's and LP or 45 rpm transfers. It is curious that in every case where I can make direct comparison, the bottom bass has been deleted on the transfers giving a falsetto ring lacking "body" to all men's voices. Some orchestral bass chords in the "Masked Ball" have been omitted altogether in the LP transfer. The 78 rpm operas particularly AIDA which is a post war recording sounding quite superb on my present equipment with lots of body, and excellent sound.

THE LYTTON MIKADO

The 1926 recording of the G & S opera "The Mikado" with Lytton, Leo Sheffield and Bertha Lewis is a special case. It is an UNIQUE performance but technically much inferior to the later records. With all pickups before the STANTON many of the records were unplayable due to excessive SURFACE NOISE drowning the music and voices.

This was the ACID TEST for the STANTON. To my very considerable surprise the STANTON pickup sailed through the whole opera with very much reduced surface noise and all the voices even the chorus at the end of Act 1 coming through loud and clear. I was given this set in 1928, but I had never heard it properly before. I used the STANTON. It is now once again my favourite recording of the Mikado.

W A N T E D

W A N T E D

I am still looking for 78 rpm records of the Philadelphia Orchestra under Stokowski or Ormandy which bring out the double basses, and I particularly should like -

- 1) Tschaikovsky's FIFTH SYMPHONY on DB 2548-53.
- 2) Casse Noisette Suite DB 2540 - 42.

Perhaps someone can help me in my quest.

E. L. M. Shipway, 62. Kidmore Road, Caversham, Reading, Berkshire.

2 6 2, 5 9 2

One often wonders why some of the very eccentric designs for gramophones, (or in fact any other article which you chose to name) were ever brought to prototype stage and a patent applied for - and granted. A patent is to show that the object has original and new points about it. The gramophone overleaf is certainly "original" but what was claimed for it?

It was the design of Morris Brotman of 51. Maplin Street, London E 3 whose patent application was dated 4th Dec. 1925. It was granted patent 262592. Very little was claimed for the machine, except that it filled the need for an upward-projecting horn. It stood 40 inches high and was 20 inches wide. It had an electrically-driven motor. One can see that the horn was relatively small, but perhaps some tonal improvement was achieved from the wooden mass of the whole. Has anyone ever seen one of these monsters? The patent specification hinted that it was not the first time that a design like a vase of flowers had been proposed!

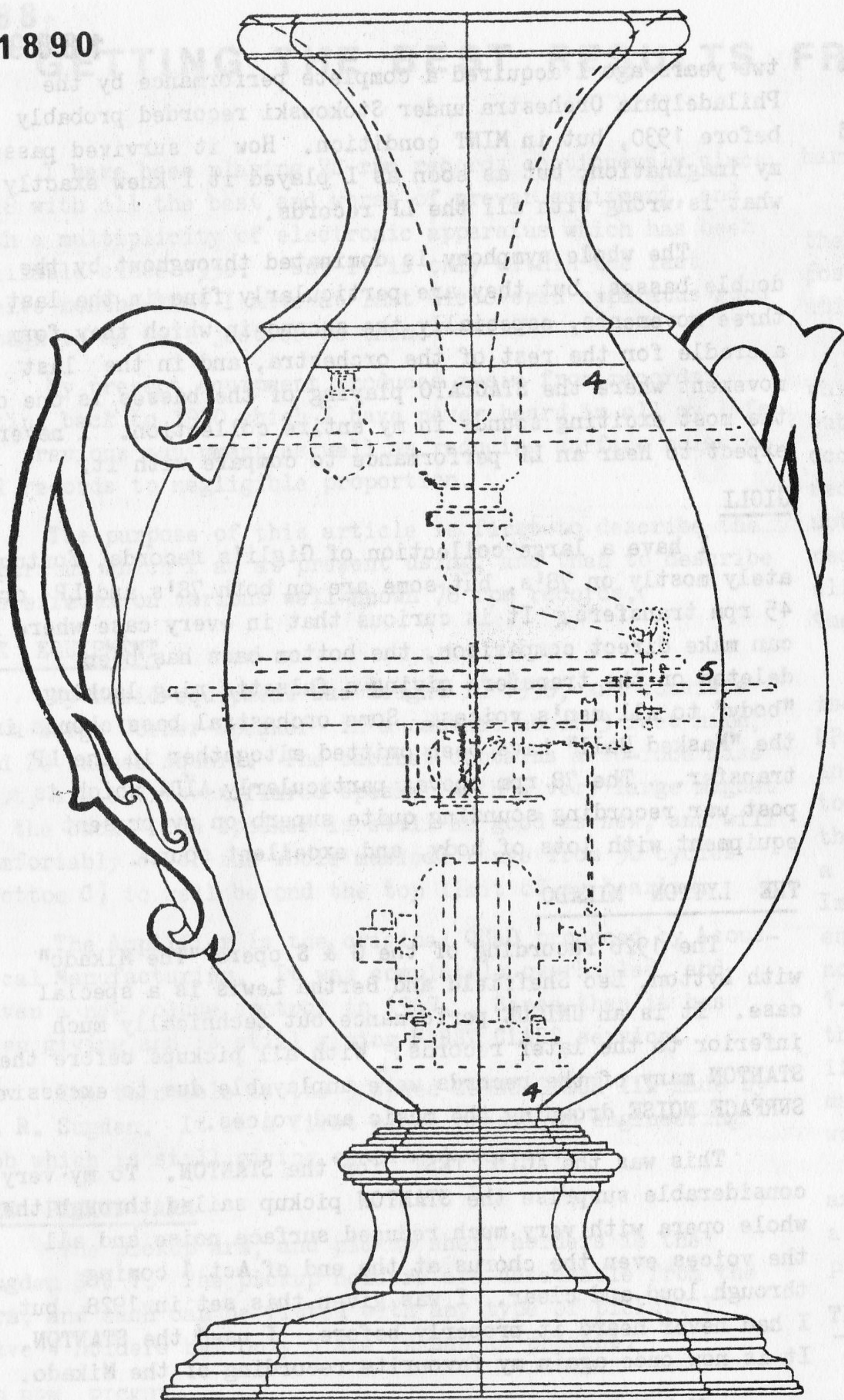


Fig. 1

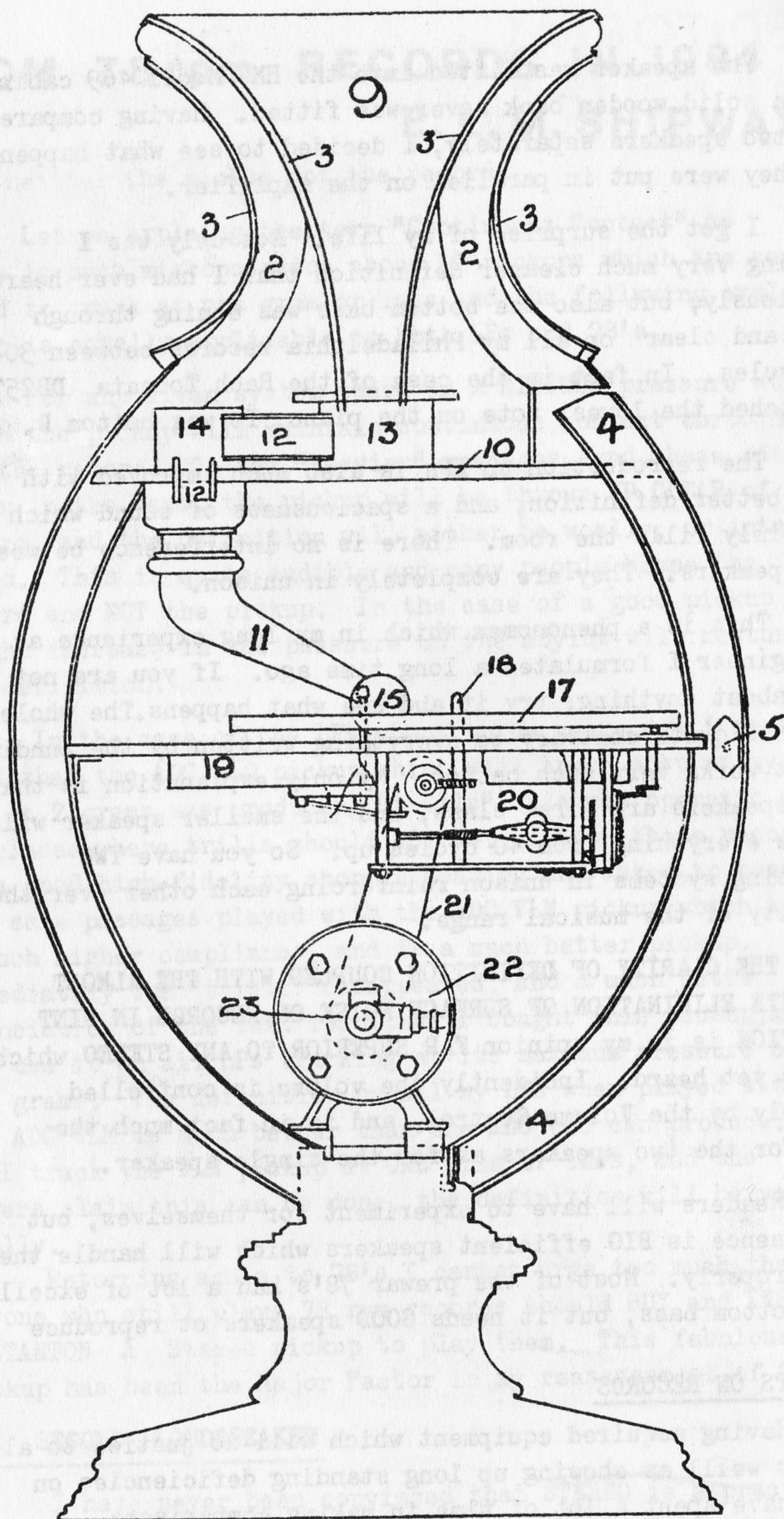


Fig. 2.

Artistes of Odeon Pathé & Zonophone records



Monsieur et Mademoiselle De Wolf



Monsieur Willekens et Madame Leonne



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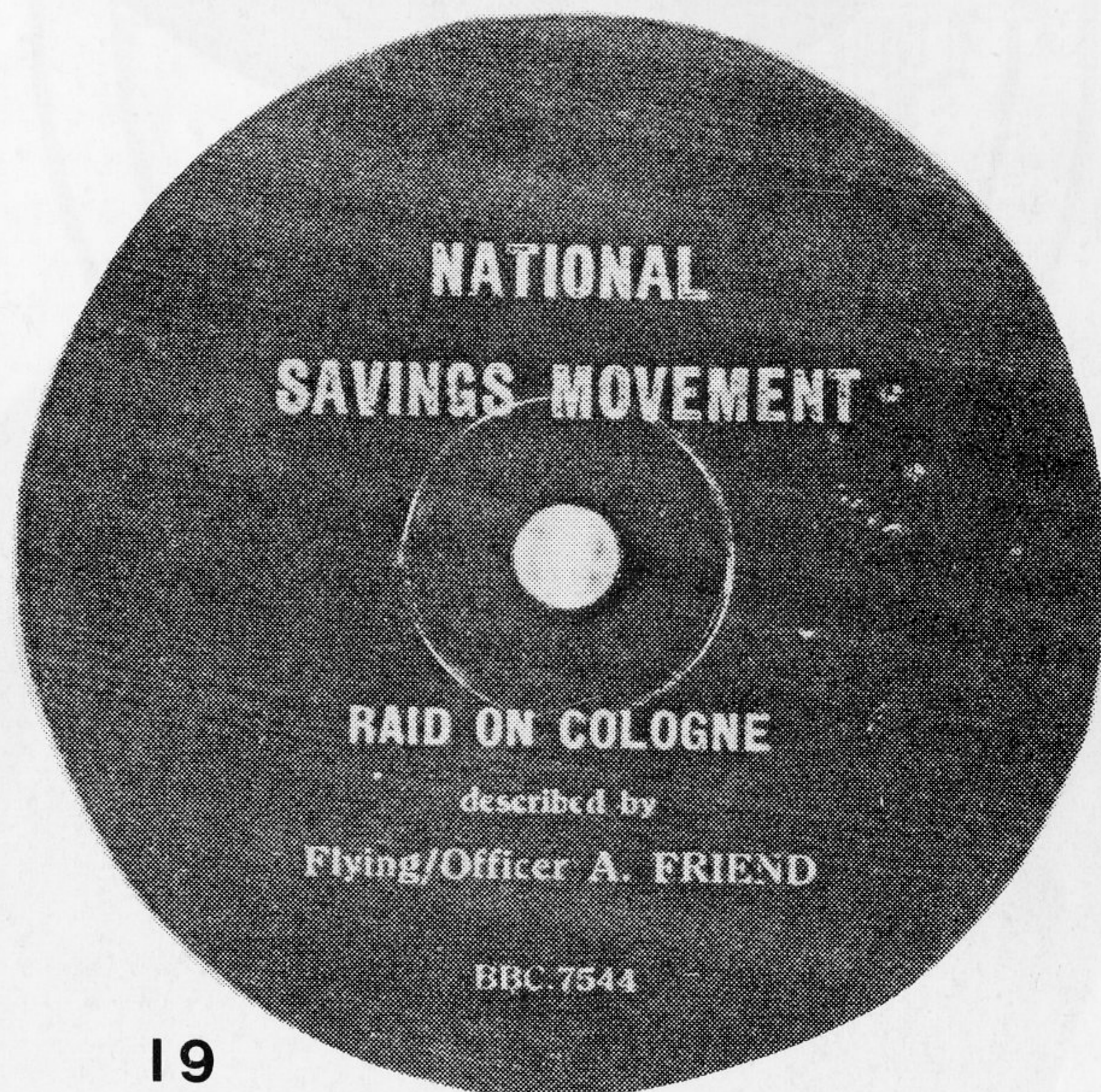
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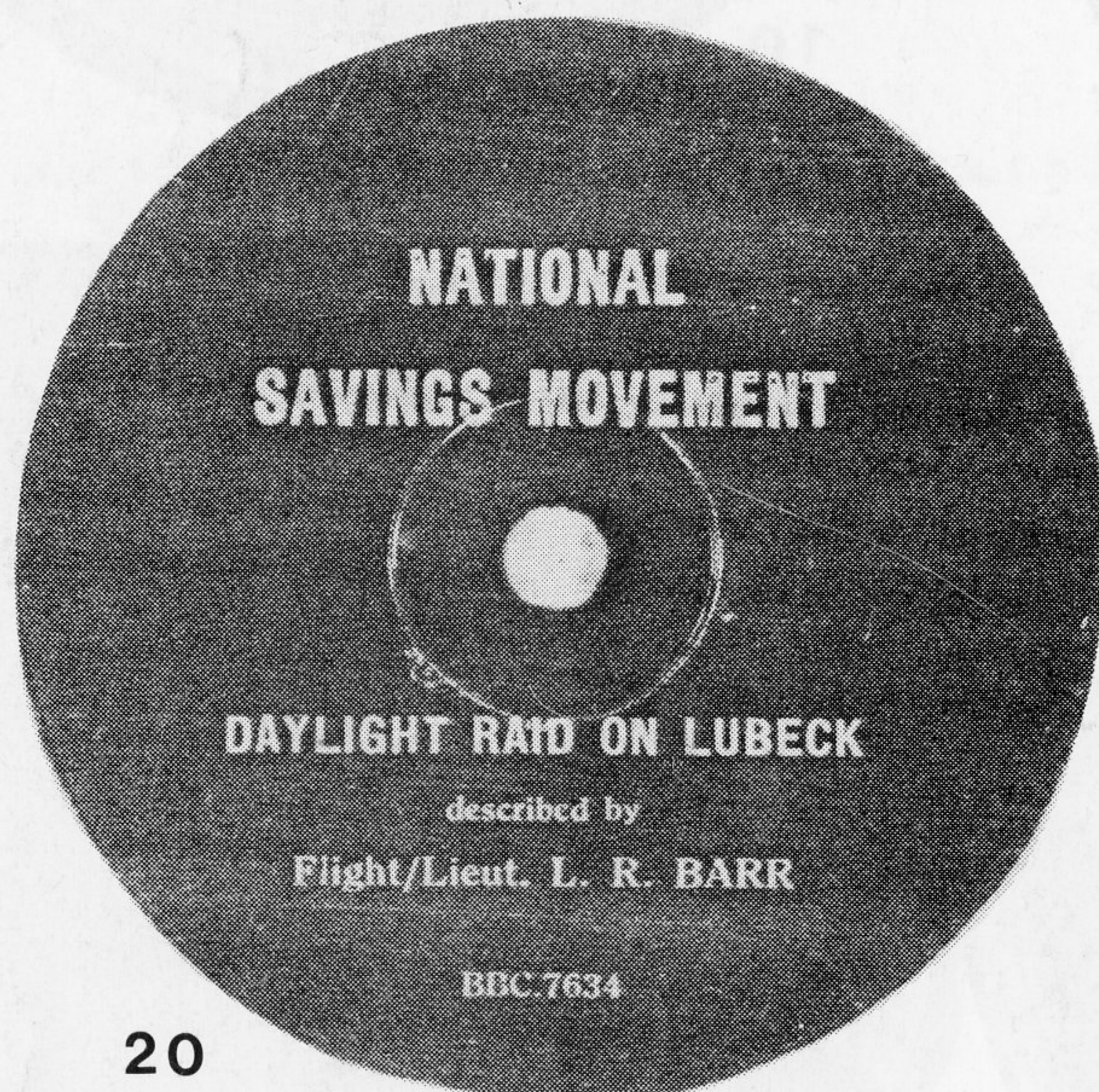
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